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NOTES.

GOD SAVE THE QUEEN.

The authorship of "God save the King" is an undecided though much investigated question that seems to get more difficult the more it is studied. Expert musical antiquarians differ in their conclusions. Dr. Rimbault and Mr. William Chappell, two of the most noted, have given much attention to the subject, but do not agree concerning it. On the strength of a passage from the diary or "Souvenirs" of Mme. de Créqui, it has been assigned a French origin. As a *cantique* sung by the demoiselles of St. Cyr to welcome Louis XIV to their chapel, the words being attributed to Mme. de Brion and the music to Handel, both written for the occasion. But Mr. Chappell says the story is a "pure invention," and that readers of the "Souvenirs" "must have mistaken that work for history."

The words as given are:

"Grand Dieu, sauve le Roi!
Grand Dieu, venge le Roi!
Vive le Roi!
Que toujours glorieux,
Louis victorieux!
Voye ses ennemies,
Toujours soumis!"

The Duchess of Perth, in her "Memoirs," declared that the melody was of French origin, having been first sung by the ladies of St. Cyr to James II, when he was an exile in France, and that Handel, procuring a copy of it, "foisted it upon the English

public as his own." Handel, however, never laid claim to the composition.

It has also been thought that the music was composed by Anthony Young, organist of All Hallows, Barking; and his granddaughter received the sum of £100 as the accumulated pension of £30 per annum, granted to her mother, Mrs. Arne, as "the eldest descendant of A. Young, the composer of the Royal Anthem." But there is no proof that Mr. Young, in the time of James II, did more than unite an existing tune to other words, and his son-in-law, Dr. Arne, a noted musical scholar, said he did not know either the author or composer. The composition of the music supposed to have been adapted by Mr. Young is by many urgently claimed in behalf of Dr. John Bull, an organist and music teacher at Antwerp in the time of James I, and a MS. copy still exists attributed to him. It has been asserted that the melody of this composition is quite different from the present anthem, but Dr. Rimbault says of it: "There are differences, but the character and structure of the lines are the same, and the latter is so peculiar, a rhythm of six or eight bars, that it almost stands alone."

Mr. Chappell says no words that can be traced to an earlier time than the reign of George II can be sung to the known tune of "God Save the King," nor to Dr. Bull's tune.

A strong claim for the authorship of both words and music has been made in behalf of Henry Carey, a poet and musician in the reigns of William III, Anne, and George I, and many think the balance of proof is in his favor.

The claim was put forward by his grandson, George Saville Carey, who hoped to receive for it a pension. Carey was a Jacobite, and some of his advocates think his first version of the song was Jacobinian, and was afterward altered for the occasion for which others think it was composed—a dinner in honor of George the Second's birthday, given by the Mercer Company, at London. It is asserted that Carey announced himself as the author at a dinner where he sang it, in 1740, but there is no certain proof of either statement.

The first reliable notice of the National Anthem is in a letter from Benjamin Victor to Garrick, in 1745, saying that it was sung nightly to an old anthem tune on the stage of both national theatres with great effect.

Dr. Arne harmonized it for Drury Lane, and Dr. Burney for Covent Garden Theatre, and as this was only two years after Carey's death, they could not have been ignorant of any proof in his favor, yet both thought the music was written for the Catholic Chapel of James II, and that the words had a Jacobite origin. The mediocre quality of the verse has been adduced in Carey's favor, for he was a poor poet. Some call him an excellent musician, but Dr. Rimbault thinks not only that the stories of his singing the air are not credible, but that he had not sufficient skill to have composed the music.

The expression, "God Save the King," was a common formula of loyalty, used in theatres and many public occasions.

Froude narrates that the watchword of the fleet assembled at Portsmouth in June, 1545, "was, perhaps, the origin of the National Anthem." The challenge was "God Save the King," and the response, "Long to reign over us."

An instance of the short versicular form in which prayer was anciently made in churches for the sovereign is: "Be propitious to Constantine, O Christ!"

In old manuscript music books, in ballads, and elsewhere are found many phrases and turns of expression suggesting the words of the anthem. There is an old drinking-cup in Fingask Castle in the Carse o' Gowrie, that once belonged to an ancient Jacobite family, that has these lines engraved on it:

"God save the King, I pray;
God bless the King, I pray;
God save the King;
Send him victorious,
Happy and glorious,
Soon to reign over us,
God save the King."

Whoever put the words of the anthem into their present shape required no very original genius, and probably, like so many other untraced things they *grew* with touches here and there.

Within a few years, however, Dr. Rimbault has found an old "Latin Chorus," anterior to the English version, which he thinks is the original of the National Anthem.

They are in a music book for 1745, issued by the old Academy of Music which existed from 1733 to 1791. He says the directors of this Academy were particular to give the names and dates of every composition on their programme, but as they are silent upon the authorship of the "Latin Chorus," it could not have been known to them, and was doubtless "an old anthem tune," whose composer had been forgotten. No English translation was given, and Dr. Rimbault thinks if the present "God Save the King" had been commonly known, it would have been used. The Latin verses are:

"O Deus optime!
Salvum nunc facito
Regem nostrum:
Sit laeta victoria
Comes et gloria,
Salvum jam facito
Tu Dominum.

"Exurgat Dominus,
Rebelles dissipet,
Et reprimat;
Dolos confundito
Fraudes depellito;
In te sit situ spes;
O! Salva nos."

Translated, it is: "O good God! save now our king; let joyful victory and glory attend him; O God, save our king! O God arise! scatter the rebellious and suppress them; confound their cunning schemes; frustrate their tricks; in Thee we put our hope. O save us, Lord!"

The music of this "Latin Chorus" has not yet been found, but should it ever be, Dr. Rimbault thinks it will give us much light on the origin of the present music. This, he thinks, is as old at least as the sixteenth century.

The tune of "God save the King" was a great favorite with Weber, who has introduced it into his Cantata, "Kampf und Seig," and his "Jubel Overture," and has twice harmonized it for four voices. With Beethoven, also, it found great favor. He wrote no less than seven variations on it for the piano; and *àpropos* of his introducing it into his "Battle Symphony," we read in his journal, "I must show the English a little what a blessing they have in 'God Save the King.'"

There have been innumerable parodies upon it, the natural fate of anything popular. One of them is very characteristic of England's universal love for other nations;

"Confound French politics,
Frustrate all Russian tricks,
Get Yankees in a fix,
God bless them all (Sinistra manu)."

The tune was first sung in America, in 1793, at one of the civic feasts so popular at that date; having been arranged to the words "God Save Great Washington." The words of the English anthem have, of course, suffered some slight alterations in adapting them to the sovereigns who have succeeded George II. In 1830, it became necessary to change from "God Save Great George our King" to "God Save our Noble King," on account of the serious embarrassment presented by having to dispose of the name William. But, although Victoria is a very singable name, it has not been adopted in the present version, some one having devised "Gracious Queen" instead.

One wonders how, when the progress of events demands another change, the English people will solve the perplexities of "Albert Edward."

The Salem *Observer*, April 21, 1827, says that the anthem was composed for Charles II, by Shirley, the dramatist, who died at the time of the plague. It was first sung at a concert given by the nobility to the king, and not heard on the stage till many years after.

France, Prussia, Germany all know the tune well, and the late King of Prussia adopted it as the melody for a national song.

WHENCE THE WORD TARIFF?

The word tariff, which has played and continues to play so important a part in the

political history of our own country, is applied to a list or table of duties or customs payable to the government on goods imported or exported. Perhaps no one word of so specific and limited an application has enjoyed a larger circulation than has "tariff" within the past few years; and yet with all its familiarity no one can tell us its exact origin, although most writers agree that we are to choose between *Tarifa*, a town in Spain, and the Arabian word *ta'rif*, which means information, explanation, or definition; from *a'rafa*, to know, inform, or explain.

Webster admits a preference for the latter derivation, and strengthens his advocacy by quoting the French *tarif* and Italian *tariffa*, as words similar in meaning and origin to our *tariff*. Worcester, however, supported by Chambers, Trench, Brande, and many others, considers the Spanish fortress responsible for its etymology.

In very early times Carthage was conspicuous for its protective character. It destroyed the ships of competitors who sought to get metals to build up competing industries; and this watchful guardianship of home interests seems to have extended to her neighbors the Moors, when, having taken possession of Spain, they set up a custom-house system on the little island at its southern extremity.

The town of Tarifa enjoys the distinction of occupying the most southern point of Europe, lying as it does just outside the strait of Gibraltar, about fifty-nine miles from Cadiz. It is of quadrangular form, still surrounded by its old tower-embattled walls, just within which stands the Alcazar. Its streets are narrow, dark, and crooked, and the whole place, even after all these years of modernization, is quite Moorish in appearance. The rocky island in front of the town, connected with the mainland by a causeway, is strongly fortified, as it was in the days of the Moors.

This promontory is, from its position, admirably adapted for commanding the entrance of the Mediterranean and watching the ships as they pass through the strait. It was here that the Moors lay in wait for their victims. Every merchantman going out of or coming into the Midland Sea beheld the enemy emerging from this stronghold to levy duties upon its cargo. The rate of taxation was fixed at the discretion or fancy of the collector; and when a captain escaped from their clutches, after leaving only fifteen per cent. of the value of his goods in their hands, he considered himself very fortunate.

If he made no protest, and quietly submitted to their extortions, he was allowed to depart afterward in peace; but if he remonstrated and declined to accede to their terms, his ship and her cargo were confiscated. It may be readily imagined that few were so short-sighted as to offer resistance, and when the vessel arrived at her destination the owners assessed the loss on the purchasers of the goods.

The duties thus levied were called *tarifa*, or *tariff*, from the place where the custom was practiced, and in this way we have acquired the word. The name *Tarifa* is of Moorish origin, having been bestowed upon that place by the Moors, who are said to have called it after *Tarik*, the conqueror of Roderic, "the last of the Goths." According to one authority, the present name is derived from "*Tarif*, the forerunner of *Tarik*." Its Carthaginian name was Josa, and in Strabo's time it was Julia Traducta.

When we regard the word tariff as directly derivable from this levying of duties, we are apt to associate with it our first ideas of a protective policy, so indissolubly connected with our rendering of tariff. As a general rule, the credit of having established this protective system is attributed to Cromwell and to Colbert, Louis XIV's Minister of Finance, or to the Moors at Tarifa. But we are to look for our tariff in still earlier ages. Indeed it seems almost lost in antiquity.

We read in the records that in Persia royalty itself was confined to articles of home-made manufacture, and when Pausanias, after his residence among the Persians, sought to attire himself at home in the habiliments of that people, the very thought of foreign competition, even on a small scale and apart from its associations with a hated foe, filled the simple-minded Spartans with anxiety and contempt.

Aristophanes represents Dicæopolis as trying to purchase for himself, at any price, against all the interests of Athens, the ardent protector of home industries. And the anxiety of the Megarians to smuggle in their commodities, free of duty, whether "short mantles" or "little pigs in bags," finds a parallel to-day in those who try to prevent the introduction of what has been called "the prohibitory system." Cæsar restored the protective policy which had originally prevailed at Rome, and in our own land the origin of the tariff dates from the second statute that Congress enacted and Washington signed. The origin of the *word tariff*, then, we make contemporaneous with the Moorish Conquest of Spain, but the first dawning of its *spirit* and intent belongs to the world's early history.

The dictionaries give the following:

"Spanish, *tarifa*, a list of prices, a book of rates; Fr., *tariffe*, arithmetick or the casting of accounts; Arab., *ta'rif*, a giving information, notification, because the tariff does this; Arab, *'arf*, knowing, knowledge, from Arab root *'arafa*, he knew."

Skeats' Etymological Dictionary: "B. Turk., *tarif*, an explaining, a describing; Arab, *tarif*, explanation, notification; *arif*. knowledge."

Wedgwood: "Fr., *tarif;* Sp., *tarifa;* from Ar., *tarif*, explaining; a list of things, particularly fees paid; from a'rafa, to inform.

Imperial Dictionary: "Turk., *tarif*, an explaining, a describing; Ar., *tarif*, explanation, from *arf*, knowledge. Fr., *tarif;* Sp., *tarif;* Ital., *tariffe.*"

Stormonth: "Fr., *tarif;* Sp. and Pg., *tarifa;* It., *tariffa;* from Ar., ta'rif, information, explanation, definition; from a'rafa, to know, to inform, explain." ☞ "This word is said, by some authors, to be derived from *Tarifa*, a town in Spain, at the entrance of the Straits of Gibraltar, where duties were formerly collected."

Webster: "The two derivations might be reconciled, if it could be shown that the place *Tarifa* took its name from the duties there levied; but the island was named from the Mahometan freebooter, Tarîf or Tareef, who took possession of it 710 A. D., and made it his headquarters."

WHAT IS THE MEANING OF MANHATTAN?

Various conjectures have been made as to the significance of this word; and it has served as the subject of many jocularities at the expense of the poor red man. One geographical etymologist avers that the original Indian name of the island was *Mannah-atan*—that is, the town on the island! Probably the place simply took the name of the special tribe which occupied it.

The favorite explanation, however, is the one offered by the Rev. John Heckwelder, whose manuscript account of the early history of Manhattan is carefully preserved in the archives of the New York Historical Society. It is the opinion of this notable authority that the name should be ascribed to a drunken bout; the occasion on which the natives for the first time in their lives tasted "fire-water," and became wildly intoxicated.

This occurred in 1524, when the Florentine navigator, John Verrazani, landed where the lower extremity of New York city now lies, and produced the spirituous liquors which he had carried on his voyage. Tradition says that, delighted with this novel species of jovial entertainment, the Indians gave their settlement the name of Manna-ha-ta, "place of drunkenness," or, in Irving's free translation, "the Island of Jolly Topers," "a name which," he says, "it continues to merit to the present day." This account is supplanted by a grave historian, who suggests that the intoxication on this occasion was probably confined to the crew of the visiting vessel.

Nearly a hundred years later, Hudson rediscovered the island, and the political career of the State of New York was begun, when, in 1526, Peter Minuit, the newly appointed Governor of New Netherland, arrived at New Amsterdam, and bought of the Manhattans their beautiful island for the value of sixty guilders (about $24 of our money), and paid for it in cheap trinkets, hatchets, knives, etc., an event in history as important, and as creditable to the honesty of the purchasers as was the treaty of William Penn, which poets and painters never weary of celebrating.

It is scarcely worth while to dwell upon the many facetious and fanciful deviations of Manhattan, which wits have ascribed to its being the island of *manna*, flowing with milk and honey; or to the custom among the squaws of wearing men's hats, whence arose the appellation Man-hat-on! This is Diedrich Knickerbocker, who has, indeed, as he somewhere admits, indulged too freely in the bold, excessive manner of his favorite, Herodotus.

In the *Historical Magazine* there is some discussion about the name, one, an authority on Indian nomenclature, saying that the name was derived from an Indian tribe living on an island on the shore or straits of Hellgate, they having experienced the dangers of its passage in their canoes. *Autun* means a channel; *Monan* is the root for bad; *ong* is the local inflection denoting place, hence, Monantonong, People of the Whirlpool, or place of the bad channel.

Another contributor says that the Indians east of the Hudson gave the name of *Monan* or *Monon* to all islands, the Grand Manan and Little Manan being well-known instances. In Josselyn's "Voyages," 17th century, the island on which New York now stands, is called *Manahunent*, and in Elliot's Indian Bible, *Menohunnet* is given for islands; therefore this writer thinks the etymology of the word is from *Mono*, an island; *Monotos*, people of the island; *Han*, means river, and *Monathans* or *Manathans*, would be People of the Island in the river.

Heckwelder says the Mohicans gave it a similar name from the wood which grew there and was used by them for their arrows, but as they called the wood *gawaak*, it is difficult for one not a linguist to understand the derivation.

The Monseys called it *Laaphawachking*, the place of stringing beads, or wampum.

THE REAPER AND THE FLOWERS.

From whom did Longfellow borrow the idea of his poem, *The Reaper and the Flowers?*

Bartlett has called attention to the similarity which exists between this poem of Longfellow's and a little German ballad om "Des Knaben Wunderhorn" of Von Arnim and Brentano. It would be absurd to cry "plagiarism" in the present instance as the likeness is too marked to be anything other than a confessed imitation. Every reader of Longfellow knows how thoroughly familiar he was with German literature, and his frequent renderings of legends and tales native to that tongue are among the most graceful of his shorter writings.

In the "Reaper and the Flowers" we have the same idea and the same rendering as in the "Erntelied," from which our poet borrows his imagery. Death reaps his harvest of tender flowers, not in the character of a cruel destroyer, but as the pitying servant of one who would transplant them to another garden, "in the fields of light above."

The "Erntelied" was one of a collection of old popular songs and legends, gathered and edited by Achim Von Arnim, in conjunction with his brother-in-law, Clemens Brentano (the brother of Bettina, Goethe's correspondent). Several volumes of these lyrics, entitled "Des Knaben Wunderhorn," were published at Heidelberg (1800–8), and received immediate and enthusiastic recognition. They have, I believe, never been translated, though the substance of the following poem is, thanks to Longfellow, by no means unfamiliar:

ERNTELIED.

(KATHOLISHCHES KIRCHENLIED.)

Es ist ein Schnitter der heisst Tod,
Der hat Gewalt vom höchsten Gott,
Heut' wetzt er das Messer,
Es schneidt schon viel besser,
Bald wird er drein scheiden,
Wir müssens nur leiden.
Hüte dich schön's Blümelein!

Was heut' noch grün und frisch da steht,
Wird morgen schon hinweg gemählt:
Die edlen Narzissen,
Die zierden der Weisen,
Die schön's Hiazinten,
Die türkischen Binden,
Hüte dich schönes Blümelein!

Viel hundert tausend ungezählt,
Was nur unter die Sichel fällt,

Ihr Rosen, ihr Lilien,
Euch wird er austilgen,
Auch die Kaiser-Kronen,
Wird er nicht verschonen.
Hüte dich schönes Blümelein!

Das himmel farbe Ehrenpreiss,
Die Tulipanen gelb und weiss,
Die silbernen Glocken,
Die goldenen Flocken,
Sinkt alles zur Erden.
Was wird daraus werden?
Hüte dich schönes Blümelein!

Ihr hübsch Lavendel, Rosmarin,
Ihr vielfärbe Röselein.
Ihr Krause Basilien,
Ihr zarte Violen,
Man wird euch bald holen.
Hüte dich schönes Blümelien!

Trotz! Tod, komm her, ich fürcht dich nicht,
Trotz, eil daher in einem Schnitt.
Werd ich nur verzetzet
In den himmlischen Garten,
Auf den alle wir warten
Freu' dich du schönes Blümelein!

The following is a rhyming translation by M. N. Robinson:

THE REAPER, DEATH.

There is a Reaper, Death by name—
Chosen by God on high, he came,
He makes his sickle keen
Better 'twill reap, I ween!
Soon will he thrice it wield,
Naught can we do, but yield—
Beware! fair flowers!

What stands to-day so fresh and green,
To-morrow shall no more be seen!
Narcissus' noble head
Decking the mead, is dead!
The hyacinth most fair
Garlands for Turk to wear!
Beware, fair flowers!

Thousands many, uncounted all,
Which only 'neath the sickle fall
Roses red—lilies fair!
Not one can the Reaper spare!
He will cut them all down
For the dear Master's crown!
Beware, fair flowers!

Come quickly, Death! I know no fear!
Come quickly with thy sickle here!
Thou never canst daunt me,
But only transplant me
To the garden on high—
Our home in the sky!
Rejoice, fair flowers!

A comparison of Longfellow's with the above will show that while the figure is in both instances the same, the treatment is very different.

QUERIES.

"MOTHER" EARTH.—Can you advise as to the origin of the phrase "Mother Earth," or state where such information can be found? L. L. JONES.

CINCINNATI, O.

In Mythology the Earth is treated as the Mother of all living things, hence the phrase. See "The Mythology of the Aryan Nations," by Rev. Sir G. W. Cox.

CONSPICUOUS BY HIS ABSENCE.—Who is the author of the phrase, "conspicuous by his absence"? L. M. O.

MCCONNELLSTOWN, PA.

The phrase is attributed to Lord John Russell, in an address to the electors of the city of London, but he himself says: "It is not an origiual expression of mine, but is taken from one of the greatest historians of antiquity," referring to the following passage in Tacitus' "Annal," iii, 76, "Sed præfulgebant Cassius atque Brutus, eo ipso quod effigies eorum non videbantur."

MAN OF THE WORLD.—Who was the author of an American novel, entitled, "Stanley, or the Recollections of a Man of the World," which was very popular among college students some 35 or 40 years ago? Possibly, its popularity may be accounted for by the fact that its style was somewhat sophomoric. Though I have not seen the

book for many years, the following sentence still lingers in my memory: "From the nethermost hell of atheism comes the loudest roar of belief; and the last shriek of writhing despair is a piercing yell of adoration." J. H. D.

LANCASTER, PA.

There is a novel called "The Man of the World" that was written by Henry MacKensie (1745–1831).

THE WORD "BOSS."—Please give derivation of the word "Boss," a headworkman of a gang, etc., etc.

R. W. L.

PHILADELPHIA, PA.

It probably comes from the Dutch *baas*, which means a master. There are many Dutch words—*e. g.*, schooner, ship, etc., that have been imported bodily into English.

REPLIES.

THE ORIGINAL INDIAN NAME OF PHILADELPHIA (Vol. ii, p. 310).—"The Proprietary having now returned from Maryland to *Coaquannock*, the place so called by the Indians where Philadelphia now stands, began to purchase lands of the Indians." *Proud's History of Pennsylvania*, Vol. i, p. 211.

Heckwelder states that "*Coaquannock*, the name by which the site of *Philadelphia* was known to the Indians, is a corruption of *Cuwequenaker*, signifying *the grove of tall pines*." JOHN W. JORDAN.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Women have many Faults, etc.—Whence the lines:

Women have many faults—
Men have only two.
There's nothing they say,
And there's nothing right they do.

A. B. C.

PHILADELPHIA, PA.

Rock Dunder.—Can you inform the inquirer where the "Rock Dunder" is? An old grandfather who fought at Ticonderoga, and who was in the old wars, always referred to it: "Hard as the Rock Dunders," his usual expression.

Wits gone Wool-Gathering.—Please give an explanation of the oft-quoted phrase, "Wits gone wool-gathering."

M. R. C.

Dreadful Night.—Can you inform me where I will find a poem entitled "Dreadful Night"? D. W. N.

HARRISBURG, PA.

COMMUNICATIONS.

Cockles of his Heart (Vol. ii, pp. 261, 298).—The following instances of the occurrence of this word are cited by Davies ("A Supplementary English Glossary," 1881, p. 133):

"The sight . . . after near two months absence *rejoiced the very cockles of Jerry's heart.*"—Graves, "Spiritual Quixote" (1773), Bk. xii, ch. xiv.

"Polyglot toss'd a bumper off; *it cheer'd The cockles of his heart.*"—Colman, "Poetical Vagaries" (2d ed., 1814), p. 147.

Davies defines *cockles of the heart* as "the inmost recesses of the heart," and quotes from Latham, "the most probable explanation lies (1) in the likeness of a heart to a cockleshell; the base of the former being compared to the hinge of the latter; (2) in the zoological name for the cockle and its congeners being *Cardium*, from the Greek καρδία—heart."

In searching out the origin of this word, the philologist is indeed beset with difficulties. The first explanation suggested by Latham (a physician), and also by one of your correspondents (p. 298) is plausible enough, if the explanation of the phrase "*cockles of the heart*" has anything to do with the word "cockle," a shell-fish. Latham's second attempt at an origin seems rather far-fetched. The etymology of the Rev. A. S. Palmer is, like many others, suggested by that painstaking gentleman highly improbable, if not impossible. We

must search out every passage in which the expression occurs before we can be certain in the matter. As "Sixty-two" has said, the sense of the word is by no means clear yet.

Halliwell ("Dictionary of Obsolete and Provincial English," 1857), under *Cockle* (6) gives the quotation from "Eachard's Observations" (1671) as follows:

"Now, although he says in his preface that he would not much boast of convincing the world, how much I was mistaken in what I undertook; yet I am confident of it, that this contrivance of his *did inwardly rejoice the cockles of his heart*, as he phansies that what I write did sometimes much *tickle* my spleen." Here, too, the sense of the word is obscure.

In the speech of the Hon. Chauncey Depew (cited at p. 298), the expression "kept *the cockles of my heart beating* with pride" seems to indicate that the orator had in his mind a signification for the word "cockles" akin to that implied in Latham (1). This, like the explanation of the physician, makes the "*cockles of the heart*," valves, a part of the heart itself. This view of the matter may be the correct one, but can we not look at the word in another light? I suggest an explanation tentatively, and await further citations. May not "the cockles of the heart" require us to consider not the shell-fish but the weed "cockle"? What are the "cockles of the heart" that need to be "warmed, cheered, and rejoiced"? Is not the idea rather a figurative one than an actual *rapprochement* of the heart to the shell-fish? It is not the warm, life-beating valves that need so much refreshment, as those parts of the heart that from their apparent age or uselessness resemble the "cockles" of the field. That which would "rejoice the cockles of the heart" is that which may well be compared to the gladness of nature, which would cause even the cockles in amongst the wheat to rejoice and bring forth good fruit and not troublesome weeds. When the heart is in such a state that it may be compared to a field of wheat invaded by cockles it needs cheering, enjoyment, and gladness. To "cheer the very cockles of the heart" seems capable of reasonable explanation in this way. I throw out this hint, not with great hopes of its being accepted, for I must admit that Mr. Depew's speech argues against such an interpretation of the word (unless the word originally connected with *cockle*, the weed, has been transferred to *cockle*, the shell-fish), but with the view of eliciting other and more plausible explanations. The idea may seem far-fetched, but principles of phonetics are not violated in its support.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Way, Wal, Gal. (Vol ii, p. 248).—The word Nor*way* as compared with the German Nor*wegen*, would seem to contain a real word as the second component. Compared with Nor-man, Nor-se, etc., the "northway" appears to be the reasonable explanation of the word, and the *-way* is a suffix, or rather a component part of the composite Norway. *Solway* appears to preserve the name of the *Selgovæ*, an ancient tribe that dwelt in that region (see Taylor, "Words and Places," pp. 49, 58). On p. 137, however, Taylor considers the termination *-way* to be related to the Welsh word *gwy* or *wy* (water) a frequent river name. Skene ("Celtic Scotland," 1880, i, p. 72) also mentions the ancient *Selgovæ* in the Solway district; their name seems to have been either *Selgovae* or *Elgovæ* (*ib.*, pp. 43, 72.) In the words *Galway* and *Galloway* (which are probably the same), the *-way* is a result of analogy or the like. Skene ("Celtic Scotld.," i, p. 10) speaks of the province of *Galweia*. The first part of the word is "Gall," a term applied to the Norwegians and Danes (Finngaill, fair-haired Galls, or Norwegians, Dubhgail—dark-haired Galls, or Danes); it was also applied to the Saxons, and also used as a general expression for "foreigner." See Skene (*ib.*, pp. 304, 387). In the reign of Kennette the term *Gallgaidhel* (composed of *gall*, stranger, and *gaidhel*, the national names of the Gaels) was applied to the neighbors of the Scandinavian pirates, and came to be given to the people of Galloway as being under the rule of *Galls* or foreigners, since Galloway for centuries formed a part of the kingdom of Northumbria (the Saxons then known as *Galls*). Skene (*ib.*, pp. 239, 311) speaks

of *Gallgaidheal* as the "*Irish* term for *Galloway*," and at vol. iii, p. 292 he says, "*Galloway* derived its name from the *Gallgaidheal*." The *Welsh* name for *Galloway* is given as *Gallwyddel* (Skene i, 239). In his "Chronicles of the Picts, etc.," Skene gives the forms "Galloway, Galeway, Galwedia, Galweya, Galwydel, Gallghaedel."

Portugal is a corruption of the Latin *Portus Calensis*, otherwise *Calle* at the mouth of the Durius (Douro). See Pillan's "First Steps in Classical Geography," p. 2. *Cornwall*, according to Taylor ("Words and Places," 179), is the kingdom of the "*Welsh* of the *Horn*." Corn*wall* is then *Cornwales*. The word *Wales* is of Saxon origin and not Celtic (A. S. *Wealas*, strangers), and really means "foreigners." The same root in cognate languages is seen in *Walloon* and *Wallachia*, as well as in *Welsh*, *walnut*, etc. Kluge ("Etym. Wbch," 1888) discussing the allied German word *welsch*, cites O. H. G. *walhisc*—"romanisch" *welsch* (M. H. G.)="romanisch, französisch, italienisch," from O. H. G. *walh*="Romane" (*cf.* A. S. *wealh*=Kelt). This term Kluge compares with that of the *Volcal* (=Germ. *Walho*—) q. Italy. He considers that *Walh*— was a name by which the Teutons originally denoted the Kelts (first of all the *Volcal*), and later on the Romance peoples of Italy and France. To this word we go to seek the origin of *Wales*, Corn*wall*, *Walloon*, *Wallachia*.

The meaning and origin of the word *Gaul* have hardly yet been settled. It is said to be found in the names *Gall-icia*, *Gal-icia*, *Galatia*, as well as in that of ancient *Gallia*. Taylor (p. 44) considers *gal* an "independent Celtic root." Various meanings for the word have been suggested. Among these are: "the west" (Mone), "the cultivated country" (Pott), "the warriors" (Zeuss), "the clansmen" (Meyer), etc. *Gael*, *Gaul*, *Gallus*, *Celt*, and *Kelt* are held by many to be variants of one root, the last being due to the Greek form.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Way, Wal, Gal (Vol. ii, p. 248).—Isaac Taylor ("Names and Places") says, that the name of the Selgovæ, a tribe of Scotland, is still to be found in the name Solway. The *way*, according to him, is from the Celtic *gwy* or *wy*, meaning water. The meaning of Norway he does not give; it seems probable that the *way* in this word is not related to *gwy* or *wy*.

The *wall* in Cornwall is Wales; Cornwall is the Wales on the Horn of Britain. The *gal* in Portugal, Galway, Galloway, etc., is from the Celtic *gal*, meaning perhaps clansmen or warriors; the *way* is from the Celtic *gwy*. Wales is the country of the people who, to the Teutons, were Wälsche, or strangers; the root is *wal*. The Flemish Celts were Walloons, the Bulgarians were Wallachians; Gaul is from the Celtic *gal*, probably not from the Teutonic *wal*. These two roots are entirely unconnected.

R. G. B.

The Shakespeare Novels (Vol. ii, p. 286).—Your correspondent "G. P.," in Vol. ii, No. 24, asks as to the authorship of the "Shakespeare Novels," and mentions the name of Landor. Walter Savage Landor wrote a book called "Citation and Examination of William Shakespeare, Euseby Treen, Joseph Carnaby, and Silas Gough, clerk, before the Worshipful Sir Thomas Lucy, Knight, touching Deer Stealing, etc.," published in London, 1834.

This is the book evidently confounded with the "Shakespeare Novels."

FRANK E. MARSHALL.

PHILADELPHIA, PA.

The Shakespeare Novels (Vol. ii, p. 286).—The Shakespeare novels, referred to under the "Queries" head in your issue of the 13th, inst., were written by Robert Folkestone Williams, a versatile writer, formerly Professor of History at Calvary College, Richmond, England, and at one time editor of the "New Monthly Magazine." "The Youth of Shakespeare" and "Shakespeare and His Friends" were first published in 1838, and "The Secret Passion" in 1844. He wrote several other imaginative works of some vogue at the time of publication, and completed Captain Marryat's "Little Savage," and Hook's "Fathers and Sons," left unfinished by their respective writers.

Williams was also the author of "Historical Sketch of the Art of Sculpture in Wood," "Domestic Memoirs of the Royal Family and of the Court of England," "Lives of the English Cardinals" and various other biographical and historical works, and in early life dabbled somewhat in poetry. "G. P." will find additional items, biographical, and critical, and a chronological list of Williams' writings in Allibone's "Dictionary of English Literature."

E. C. A.

TAUNTON, MASS.

Corruption of Names (Vol. i, p. 263).—In a note to one of Cooper's novels—"Afloat and Ashore," I think—occurs this interesting instance of name-corruption: A Mr. Farquhar, a Scotchman, settled among the Dutch along the upper Hudson, early in this century; his name was unpronounceable to the burghers, so they changed it to Feuerstein. Farquhar's grandchildren, like so many people possessed of foreign names, anglicized it literally into Firestone, and their children translated that name into Flint. R. G. B.

Longest Word in English (Vol. i, p. 197).—Mention has not yet been made of an awful word in Kingsley's "Water Babies;" it is no more English, in reality, than honorificabilitudinitatibus, but it is much longer: Necrobioneopaleonthydrockthonanthropopithetology. I think it is better Greek than English. R. G. B.

Signing the Declaration of Independence.—A correspondent of AMERICAN NOTES AND QUERIES has received the following letter *à propos* of the signing of the Declaration of Independence, from the celebrated American historian, Mr. Benson T. Lossing:

"You refer to the utterance of Miller Chamberlain concerning the first signing of the Declaration of Independence *on paper* and say, 'Dr. Lossing, having re-examined the question, etc., convinced by the statement of Mrs. Nellie Hess Morris, has changed his opinion, and now affirms that it was engrossed on paper and signed on the 4th of July by all the members who voted for it.'

1. "I have not seen Chamberlain's *brochure* of which you speak.

2. "I never heard of a woman named *Nellie Hess Morris*.

3. "I have not made any late examination of the question.

"I have long been satisfied that a fair copy of the *Declaration* made after the passage of the *Resolution* on the 2d of July, and after all the amendments of Mr. Jefferson's draft had been made, was the one before the members *on the 4th*, and that it was signed by all the members present who voted for it, and that a copy *engrossed on parchment* was again signed in August following, but not then by all whose names appear on it."

BENSON J. LOSSING.

THE RIDGE, DOVER PLAINS, N. Y.

Mysterious Smoke (Vol. ii, p. 306).—I should like to say to J. W. Redway that this smoke really exists. I frequently heard of it during my residence in Florida, which extended over a period of eleven years, so that his "three black crows" proves to be a reality. It is not, however, in the Everglades, but somewhere on the coast between Apalachicola and Cedar Keys, at which last-mentioned place I first heard of it. As I remember, it was to be seen in the swampy tract through which the Suwanee River flows before it empties into the Gulf of Mexico. During the day-time it presented the appearance of a pillar or column of smoke, while at night there was a certain luminosity about it. One theory advanced was that a water volcano existed there, while others claim that it is simply an *ignis-fatuus* on a large scale. Many efforts have been made to reach it, and to discover what it really is, but so far without success. There are many freaks of nature in Florida. Not far from St. Augustine, on the Atlantic coast, a powerful spring of fresh water bubbles up in the ocean. Rivers sink into the earth to reappear at a distance. Not far from Tampa, in (if I remember aright) a stream called Six-Mile Run, a spring boils up in the midst of the water, forming a miniature whirlpool. The stream is said to be forty feet deep at this spot. I have often ridden there and seen

it. The existence of the mysterious smoke is thoroughly credited in Northwestern Florida, and "I give the tale as 'twas told to me."

M. N. ROBINSON.

Anglo-American Geography.—The Roman correspondent of the London *Tablet* writes as follows of the American pilgrims in Rome:

"There were some from New York and some from Ohio, and some from Colorado, and some from Baltimore, and some from Illinois, and others from every existing United State, and one—he gloried in his singularity—from a small State southwest."

X.

PHILADELPHIA, PA.

God Tempers the Wind (Vol. ii, p. 227).—Possibly Isaiah's beautiful phrase, "He stayeth His rough wind in the day of the east wind," so nearly akin to our familiar quotation, and, without doubt, the occasion of its being so frequently referred to the Bible, may be taken as proof that a similar figure about the tempered wind was in use long before English or French or Latin were languages at all. M. C. S.

NEW YORK CITY.

Ventre St. Gris (Vol. ii, pp. 244, 276).—In reading I came incidentally upon the fact that "gris" was a name generally given in the 15th century to the fur of the martin. Is it possible that "gris" was a substitute in Henry IV's oath for martin, and thus the oath was "by the belly of St. Martin"? MARCUS LANE.

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Rufus C. Hartranft, 709 Sansom street, Philadelphia, Pa., has just issued a 16-page catalogue of books relating to America, and other miscellaneous imprints of interest and importance.

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The *Journal of American Folk Lore*, published by Houghton & Mifflin for the American Folk-Lore Society, $3.00 per annum, is an indispensable periodical to students who are engaged in this line of investigation.

"The Bizarre Notes and Queries," S. C. and L. M. Gould, Manchester, N. H., for May has been received. It contains much curious information.

J. Francis Ruggles, "Ye Bibliopole," Bronson, Mich., sends a quaint circular, of which the following are some of the departments: Bibliodesiderata, or books wanted to purchase; Biblioexchange, or books to trade; Biblioprocassa, or books on sale for cash.

The Green Bag, Charles C. Soule, publisher, 15½ Beacon street, Boston, Mass., has as its subtitle "a *useless* but *entertaining* magazine for lawyers," which leads the reviewer to quote: "I would not hear your enemy say so."

H. T. Frueauff, "the Book Antiquary," Easton Pa., sends us *Daheim*, an illustrated German periodical; $3.50 per annum.

This magazine, a sort of German *Century*, does not suffer by comparison with any of the artistic American journals. The illustrations are uniformly of the highest grade of excellence, and Americans who read German will find that the matter between its covers is just what they need to keep them *au courant* with German political and social life. Each number contains about 150 pages of letter-press, and a peculiarity of this periodical is its artistic covers, that are specially designed for each number. The idea of the detachable serial story at the end of each issue is novel, and commends itself at once to the reader.

The *Chautauquan* for May is at hand. This magazine is but little known to the very class of readers who would find it most interesting. It is abreast of the times, its articles are written by the most competent writers, and its editor, Rev. Theodore L. Flood, does his work excellently. The proposed change from the present rather inconvenient form to a book 6½x10 inches will be welcomed. $2.00 per per annum. Meadville, Pa.

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NOTES.

WHO WAS BILLY BARLOW?

A vast mystery underlies this simple proper name. It has long been familiar, on this side of the Atlantic, as belonging to a famous negro minstrel; and the circus clowns of the present generation sing with great applause:

"I'm William Barlow,
And I'm ragged I know;"

the hero of which song, after recounting various misfortunes to which he had been subjected, concludes with this appeal to the sympathy of his listeners:

"Now wasn't that hard
On poor Billy Barlow?"

On turning to Brewer, we learn that "Billy Barlow" is a term for a street droll, a merry Andrew, a jester, and is derived from "a half-idiot of that name who fancied himself a mighty personage." Besides this, we are told that "he was well known in the East of London, and died in the Whitechapel work-house. Some of his sayings were really witty, and some of his attitudes truly farcical."

For some time all efforts to obtain any further details of my hero's history proved quite futile, until I one day came across the following passage in Edmund Yates' "Memoirs of a Man of the World." He is speaking of the *Comic Times*, of which he was the editor, whose first number was issued on August 11, 1855: "In the second number Robert Brough commenced 'The Barlow Papers,' which were the suc-

cess of the publication. 'Billy Barlow,' the hero of a comic song then in the height of its popularity, became a contributor in Brough's person, and wrote on every kind of current topics, in every kind of verse, but never proceeding for long without some harking back to the *refrain* of the original comic song. Here Brough's sardonic humor had full play. Being wholly unfettered by his subject or its treatment, he could give it those little tavern touches in which his soul delighted; and the result was that 'William Barlow,' whose adventures were speedily illustrated by their author, became a popular favorite."

As a supplement to this disclosure, I have Mr. Yates' personal assurance that "There never was a corporate or existing 'Billy Barlow'—he was a mere creation of the imagination, a figment of fiction."

What, then, are we to do with Dr. Brewer's "half-idiot," so well known in the East End? The only inference to be drawn is that Billy Barlow was but the fictitious hero of a popular song; that, from some fancied resemblance, the name of this unreal personage was adopted by the poor weakling of Whitechapel work-house; and that in literature we are to seek him in the person of Robert Brough.

Of this latter character, who thus becomes the real Billy Barlow, the most authentic account is to be found in his novel "Marston Lynch," of which the author is the hero. In the preface to a small volume of poems which he published in 1855 (now quite out of print), he speaks of himself as "a profane jester and satirist; one who has made jokes for a livelihood, just as he would have made boots, if brought up to the business, and seeing no harm or disgrace in either calling." He was a thorough Bohemian; poor, and bitterly vindictive in his hatred of wealth, rank, and respectability. His temperament was poetic, but sensitive, nervous, and irritable; and, after a brief, pathetic struggle with conventionality, poverty, and ill-health, he died, aged thirty-five or six.

The following is the song of "Billy Barlow, A favorite Comic Song, sung by Mr. Wills, at the New Orleans Theatres." Published by Firth & Hall, No. 1 Franklin Square, New York, 2d edition. Entered according to Act of Congress, etc., in the year 1836, by George Endicot, in the Southern District of New York.

This copy is given "As sung by Jack Reeve, with Unbounded Applause," and is arranged with pianoforte accompaniment. I inclose a copy of the song—but if it represents our ancestors' idea of the "truly witty," I am glad the world "does move."

The frontispiece is a rude cut of a ragamuffin with a feather in his cap, which very well represents "a street droll," but this is probably the only connection he can claim with Brewer's "Billy Barlow."

BILLY BARLOW.

SUNG BY JACK REEVE, 1836.

1 "Now ladies and gentlemen, how do you do,
I come out before you with one boot and one shoe,
I don't know how 'tis, but somehow 'tis so,
Now isn't it hard up on Billy Barlow.
O dear ragged-y O,
Now isn't it hard up on Billy Barlow.

2 "Do show me a boarding-house where I can stay,
I'm so hungry and sleepy, I've eat nothing to-day,
They'll not let me in at Astor's, I know,
But a market stall's vacant for Billy Barlow.

REFRAIN.

3 "As I went down the street the other fine day,
I met two fair ladies just coming this way;
Says one—now that chap, he isn't so slow,
I guess not, says the other, that's Mr. Barlow.

4 "I'm told there's a show coming into the town,
Red lions and monkeys and porcupines brown;
But if they should show, I should beat them, I know,
For they've never a varmint like Billy Barlow.

5 "I went to the races on Long Island so gay,
The man at the gate he asked me to pay;
What! pay, says I, and I looked at him so,
Pass on, sir, I know you, you're Mr. Barlow.

6 "I had been on the track but a minute or two,
Before the people flocked 'round me, what I tell you is true;
Who's that little fat gentleman, does any one know?
Yes, says a young lady, that's Mr. Billy Barlow.

7 "There's a niggar been here, who they say was Jim Crow,
But he cleared out the moment I came, you must know,
If you doubt what I say, I can prove it is so,
Just look at the rigging of Billy Barlow.

8 "O dear, but I'm tired of this kind of life,
I wish in my soul I could find a good wife;
If there's any young lady here in want of a beau,
Let her fly to the arms of sweet Billy Barlow.

9 "Now ladies and gentlemen, I bid you good-bye,
I'll buy a new suit, when clothes aint so high;
My hat's shocking bad, as all of you know,
But looks well on the head of Billy Barlow."

THE TERM "OLD HARRY."

The term "Old Harry" has been traced to the Scandinavian *Hari*, *Heira*, or *Herra*, names of Odin, who like Aesir, Asynjá and other deities of the North, has been degraded from his rank as a god to that of an evil spirit or fiend. "Old Nick" has been similarly derived from *Hnikar*, another appellation of Odin; "Old Scratch" to *Scrat*, the Northern wood-demon, etc. Odin is always described as an old man, hence perhaps the adjective "old" prefixed to "Harry," though it may merely designate the great age of the Devil, who, of course, existed before man. The popular names for the Devil in England and Scotland, Old Harry, Old Nick, the Old Gentleman, Old Davy, Old Bendy, Old Scratch, the Auld Ane, Auld Hornie, Auld Clootie, etc., show how the idea of age is associated with him.

Hari is equivalent to the German *Herr*= master, lord, and nearly so to *Baal* or *Beel* in *Beelzebub*. Some reminiscence of its meaning may linger in the vulgar oath, "By the Lord Harry," used by Mr. Bounderby in Dickens' "Hard Times." Or this derisive title may have been taken from II Corinthians iv, 41: "In whom the god of this world hath blinded the minds of them which believe not."

A writer in NOTES AND QUERIES suggests that both Old Harry and Old Nick may be derived from the same Scandinavian source; in Sweden and some parts of Denmark one of the numerous names for the Devil is *Gammel Erik*=Old Erik, which would be easily corrupted into Old Eri, and that into Old Harry. If, instead of "old," we take the earlier form "olden," we have Olden Erik, Olden Ik, Old Nick.

"Old Harry" has also been thought a corruption of "Old Hairy." Sir Thomas Browne in his "Vulgar Errors" says that the very general superstition that the devil, whatever shape he assume, always appears with a cloven foot, arises from his frequently taking the form of a goat, "as expounded by Rabins, as Tremellius hath also explained, and as the word Ascimah, the God of Emath, is by some conceived." He adds that "whereas it is said in Scripture, (Leviticus xvii, 7), 'they shall no more offer their sacrifices unto *devils*,' the original word is *Seghnirine*, that is, *rough and hairy goats*." (The he-goat was an object of worship among the Egyptians.) Also "that the goat was the emblem of the sin-offering, and is the emblem of sinful men at the day of judgment."

This theory is supported by the fact that

the mediæval idea of the devil was compounded from different Greek and Latin superstitions. While Pluto suggested the black hue, his tail, horns, and cloven feet were due to the Greek Satyrs and Roman Fauns. In the following texts the word "Satyrs" is by some understood to mean demons or devils :

"Wild beasts of the desert shall lie there (in Babylon), and their houses shall be full of doleful creatures; and owls shall dwell there, and satyrs shall dance there."—Isaiah xiii, 21.

"The wild beasts of the desert shall also meet with the wild beasts of the island, and the satyr shall cry to his fellow."—Isaiah xxxiv, 14.

The Panites, Satyrs and Fauns being goats, the goat is a devil, said our forefathers. The devil tempted St. Anthony in the wilderness in the form of a goat. It was a popular superstition in England and Scotland that goats were never seen for twenty-four hours together, for once during that period they had to visit the devil to have their beards combed. "Hayre" or "haire" especially denoted in old English a garment made of goats' hair. "Old Harry" has an affinity with "Old Shock" —the popular name for a demon that haunted the roadsides. (*Shock* means a head of rough hair or a rough-haired dog.)

Henley says that the name "Old Hairy" arose from the "hirsute honors of the Satan of the ancient religious stage," and to this satyr-like representation have been traced many of his other names: "Auld Hornie," from his horns, "Auld Clootie" (and even "Old Nick") from his cloven feet, and "Old Scratch" from his enormous crooked talons.

"Old Harry" has also been explained as coming from the Saxon verb, to *harrie*=to lay waste, destroy, tear in pieces, harrow. An ancient pamphlet is entitled "The Harrowing of Hell." Harrie is derived from the Anglo-Saxon *herian*, *hergian*=to ravage as an army, to plunder, from *here*= an army, N. H. Ger. *heer*, Goth. *hargis*, etc. The obsolete word *hare* means to harry, harass, worry; O. Fr. *harer*, *harier*= to stir up, provoke; O. H. Ger. harên=to cry out; the syllable *har*=army is used as a prefix in composition. *e. g.*, *Hermann*= man of the army, warrior.

Still another theory derives it from Ahrimanes, the evil demon of the Persian religion; (from Sanskrit, *ari*=foe.) Finally, Henry VIII has been said to be the original "Old Harry" or "Lord Harry," for his cruel deeds caused his people to regard him as the Devil incarnate. "Hell and Tommy" is explained as being a corruption of "Hal and Tommy"—*i. e.*, Henry VIII and Thomas Cromwell.

WHAT IS THE GOLDEN ROSE?

The Golden Rose is "a very precious and mysterious gift" which the Pope is accustomed annually to bestow upon such distinguished individual, sovereign, or community as has rendered good service to the apostolic head of the Church.

It is not a single flower, but a golden branch bearing thorns, leaves, buds, and flowers, the whole deftly wrought in pure gold. In the largest and topmost flower is a small receptacle which the Pope fills with balm and musk. The branch is laid in a vase, of which the shape and design vary according to the donor's fancy, but which always has engraved on its pedestal the arms and name of the Pope who blessed and bestowed the Rose which it contains. It sometimes happens that the Pope who first blessed it is not the Pope who gives it away. If no worthy recipient be found, the Rose may remain from year to year in the treasury of the Papal chapel. It was there in 1849, and was stolen by the Republicans. Its intrinsic value depends on the financial resources of the pontiff who orders it. Economical reasons have caused the later Popes to dispense with the splendid ruby that used to be attached as a bud to the chief flower, and with the other precious stones with which the branch was laden. The vase, once of gold, is now silver gilt. In 1650, 500 gold *scudi* were used in making the Rose. Alexander VII had two made, one valued at 800, the other at 1,200 scudi. Pope Clement IX sent a Rose to the Queen of France, which weighed 8 lbs., and was valued at 1,600 scudi; the artist received £60 for his skill in making this delicately

wrought Rose, within whose principal flower was set a splendid sapphire. The Golden Rose presented to the Queen of Naples by Pius IX was 18 inches high; the silver-gilt vase 8x4 inches. In former times the gift consisted of a single Rose, made of gold and colored red.

The ceremonies which accompany the consecration of the Golden Rose are of an elaborate character, and are performed every fourth (Lætere) Sunday in Lent, which is sometimes called Dominica parium et *rosarum* or Dominica *Rosæ*. This is an institution of great antiquity; but no writer has yet been able to trace its earliest occurrence.

At a very remote period, it was the custom for the Pope to carry the Rose to the Church of Santa Croce in Gerusalemme, on Mid-Lent Sunday, and, after blessing it during the service, to bestow it on his return, upon the Prefect of Rome, who held his stirrup at dismounting; but, according to Moroni, who is regarded as excellent authority in these matters, as early as the time of Benedict XIV (1740), the origin of the ceremonial had long been unknown.

Popular opinion dates the observance of this custom from the year 1049, under the pontificate of Leo IX. There is now every reason to suppose that he was not the originator of the custom; but it was this Pope, who, wishing to establish his right of patronage over the Monastery of the Holy Cross in Alsace, decreed that the Abbess of this community should supply the Golden Rose every year, ready made, or two ounces of gold with which to supply the goldsmith. And this mandate naturally connected his name with the emblem in such a way as to give the impression that he was something more than a mere imitator of his predecessors.

Besozzi has given an account of the blessing of the Golden Rose, and tells us that the Pope held the rose continually in his hand during the mass, except at the elevation of the Host. If his holiness preached at Santa Croce he held it in his hand during the sermon, showing it to the people, and beginning his discourse with observations "on the blossoming, the redness, and the odor of the rose."

It is not known at what exact date the modern practice of sending the "Rosa d' Oro" to some distinguished person was substituted for the ancient usage by which the precious flower was bestowed upon the prefect. This was not the only innovation, for since the establishment of the modern practice we read of many interesting deviations from it. Cartari (whose quaint little volume, the "Rosa d' Oro" is considered the standard authority on the subject) tells us that Sixtus IV (1471), in allusion to his own name (Francesco della *Rovere*) blessed a golden *oak* branch instead of a golden *rose*, and gave it to the Cathedral of Savona, his native place. And Innocent IV had long before substituted four golden rings adorned with gems, which he sent to Richard Cœur de Lion, in recognition of his brave deeds in the Holy Land.

The service for the papal benediction of the Golden Rose is very difficult to obtain, and the following extracts, translated from a very curious old Latin work, "Sacrarum Cæremoniarum sive Rituum Ecclesiasticorum S. Rom. Ecclesiæ," by Christopher Marcel, Archbishop of Corfu, printed in 1573, are interesting for that reason.

After explaining the manner of disposing of the gift, it says that "if it so pleased the pontiff, he convened his Cardinals" in his own hall, and considered with them to whom the Rose should be sent. The benediction of the Golden Rose took place immediately after singing the "Lætare Jerusalem," when the altar being prepared with lighted candles, "the great Priest coming in with his white robe, girdle, stole, and mitre, went toward the altar, and laying down his mitre said: 'Our help is in the name of the Lord.'" Then followed the usual versicles, after which he began: "We, supplicating, beseech that this rose which we carry in our hands may receive perfume and beauty; that Thou will bless and sanctify it by Thy own holy merit; that the people dedicated to Thee from the Babylonian captivity may be led to Thee through the grace of Thy only Son, and our holy Mother above. We exult in the honor of Thy name in this present sign. Grant to this priest true and perfect joy, send forth light to those in error, restore truth, cherish gentleness, de-

stroy wrong, make all to prosper. As the fruit of Thy good works, may this flower have the perfume which was produced from the root of Jesse."

The prayer ended, the Pope anointed the rose with balm, and, inserting within its petals a few particles of musk, sprinkled it with incense, and pronounced the blessing over it. The rose was now passed by one of the priests to the Cardinal on the right, who in turn gave it back to the Pope, and the latter, bearing it in his left hand, advanced toward the altar. The rose was again passed from hand to hand, and finally placed upon the altar.

If the person destined to receive the rose was present, he now came forward, and knelt at the pontiff's feet. The Pope then bestowed the flower, saying: "Receive this rose from our hands, who hold the place of God on earth. Take this rose, planted beside many healing streams of water, by the will of our Lord, who is three in one in all ages. Amen." A goat was then sacrificed; the recipient of the rose kissed the Pope's hand and foot, and all the dignitaries withdrew in the order of their rank.

Liturgists have, in all ages, delighted to trace in the mystical character of the golden rose the emblematic virtues of Christian grace. Durandus says that, since the rose is the flower which more than all others, pleases the eye by its color, revives by its odor, and charms by its delicacy, so "the rose in the hand of the Roman Pontiff shows the joy of the Israelites, when, through the mercy of Christ's permission, they returned from their captivity." And again, "The rose has a three-fold substance; gold, moss, and value; which triple meaning is shown in Christ—Divinity, flesh, and spirit."

Another writer states that the gold, as the noblest of metals, is intended to represent Christ, and the fragrance refers to the resurrection;" while still another suggests that the rose as a whole is the "Rose of Sharon."

With Gregory the Great, it was a custom to send to persons whom he desired to flatter, filings from the "Chains of St. Peter" set in keys or crosses of gold.

Mention is made of the Golden Rose in the Chronicle of William of Newburg (1197), who also gives an extract from the letter of Pope Alexander III to Louis, the young King of France, when he sent him this valued gift. "We thought," he says, "we could not present it to anybody who better deserved it than your Excellence, by reason of your extraordinary devotion to the Church and to ourselves."

Du Chesne tells us that Urban V, in 1368, sent the Golden Rose to Joanna, Queen of Sicily, in preference to the King of Cyprus, who was present at the ceremony of blessing it. This seems to be the first instance recorded in which a woman was the recipient.

At first a religious ceremony, this has now become an act of authority, by which the Holy See publicly acknowledges the sovereignty of the person to whom he gives the Golden Rose. There are many who have been distinguished by this honor, and usually for various reasons. Sigismond received the Golden Rose from Pope John XXIII, Henry VIII, from Julius II and Leo X. The same honor was conferred upon the famous Gonsalvo de Cordova, the "Great Captain."

In 1518, Leo X sent this emblem of gracious favor to Frederick, Elector of Saxony, "to the intent that its fragrance should so penetrate his heart that he might be disposed with glowing ardor to execute the sacred wishes of the Pope." But Luther was not thus to be deprived of his patron's support; and irreverent wits remarked that if the rose had arrived sooner in Whittenburg, it would have been more agreeable, as it had "lost its fragrance on the long and wearisome journey!"

Napoleon III received the Golden Rose; and in 1868 it was bestowed upon Isabella II of Spain, just before her downfall and flight to France; "in reward," Leo said, "for her faith, justice, and charity," and to "foretoken the protection of God to his well-beloved, whose high virtues make her a shining light amongst women"—a judgment which is not generally indorsed. The Empress Eugenie was a more suitable subject for such glowing eulogy.

This gift used almost invariably to accompany the coronation of the King of the Romans. If in any particular year no one is considered worthy of the rose, it is blessed and laid away in the Vatican to be

brought out again the next year. In 1874, it was sent to the Baronne Virgier, formerly Sophie Cruvelli, a "Queen of Song." Last year, it will be remembered, Miss Caldwell of Baltimore, who gave $300,000 toward the erection of a Roman Catholic University, received in acknowledgment from the Holy See, a golden papal medal.

The *Rosa d' Oro* of this present year was bestowed upon Dona Isabella, eldest daughter of Pedro II, Emperor of Brazil, for having, as Regent, signed an Act for the emancipation of negro slaves, during her father's absence in Italy. And a very touching account has been given of the scene at the bedside of the dying Emperor in Milan, when he dictated the telegram of congratulation to his favorite daughter for having received this *onorificenza* from the Supreme Pontiff.

WHAT IS THE BED OF JUSTICE?

Le lit de justice was, in French law, the term which at first denoted the throne on which the king was seated, when presiding over the deliberations of his *parlement*. The expression came afterward to designate the assembly itself, and was applied to any solemn séance at which the French monarch appeared in person.

The first recorded "lit" was held in 1318, by Philippe V le Long ("the Tall"), and the last one was held by Louis XIV, at Versailles, on the 8th day of May, 1788, or, according to various authorities, on the 5th of May, or in August or September of the previous year. The Bed of Justice was held only on affairs relating to the state, and for the purpose of over-ruling the decisions of parliament, and to force it to accept the edicts or ordinances which it had previously rejected.

The theory of the Old French Constitution was that the authority of parliament was derived solely from the crown; consequently, when the king, the source of authority, was present, the delegated authority returned to the fountain-head, and the king was arbitrary. Therefore, on these occasions, in acknowledgment of this doctrine, the parliament was logically incapable of resisting any demand or proposal that the king might issue, and, naturally, monarchs were not slow to take advantage of this power, to overawe any parliament that exhibited signs of independence.

Thus Louis XIV, having in this manner overborne the opposition of his parliament, proceeded to exile that learned body to Troyes. The throne, or Bed of Justice proper, was placed under a high canopy, erected at these times; the officers appeared in red robes, instead of black—their usual attire—and everything pertaining to the occasion tended to make it a ceremonious and imposing affair.

But, as Prudhomme said, "Malgré les lits de justice, la sonveraineté du peuple a prévalue contre la prérogative royale." And when some one inquired of Fontenelle the exact significance of a "bed of justice," he replied, "Cést un lit où la justice dort."

The last "Lit de Justice" was assembled by Louis XVI, at Versailles, Aug. 6 (or May 8?) 1788. The object was to enforce the adoption of the obnoxious taxes which had been previously proposed by Callonne at the Assembly of Notables. The parliament had refused to register this ordinance, and when compelled to do so by the presence of the king, made strong remonstrances, and declared the registration illegal. This led to the assembly of the Etats-généraux, and eventually to the Revolution.

QUERIES.

"DRAWING A TOOTH AT A HEALTH."—What does Pepys mean by the following from his diary? September 18, 1666: "And there did hear many stories of Sir Henry Wood about Lord Norwich drawing a tooth at a health."

G. L. PARMELE.

HARTFORD, CONN., Feb. 15, 1889.

Healths were formerly drunk always in punch, and one of the ingredients of the punch was toast, see Rochester's lines:

"Make it [the drinking cup] so large that filled with sack
Up to the swelling brim,
Vast *toasts*, on the delicious lake
Like ships at sea may swim."

This fact gives point to the following an-

ecdote from the *Tatler*, and the anecdote illustrates that extravagance of feats in the toasting of a beautiful woman—that is probably what is referred to by Pepys. "It happened on a public day a celebrated beauty was in the Cross-bath, and one of the crowd of her admirers took a glass of the water in which the fair one stood and drank her health to the company. There was in the place a gay fellow, half-fuddled, who offered to jump in, and swore, though he liked not the liquor he would have the toast. He was opposed in this resolution; yet this whim gave foundation to the present honor which is done to the lady we mention in our liquor, who has ever since been called a *toast*."

IDYLLS OF THE KING. — Please favor me with a complete list of the poems embraced in what is called Tennyson's "Idylls of the King."

M. J. CREMEN.

"The Coming of Arthur," "Gereth and Lynette," "Geraint and Enid," "Merlin and Vivien," "Lancelot and Elaine," "The Holy Grail," "Peleas and Ettarre," "The Last Tournament," "Guinevere," and "The Passing of Arthur," which include "Morte d'Arthur."

CITY OF DREADFUL NIGHT.—Who wrote a poem called "Dreadful Night?"

?

You will find the poem on p. 492 of *Current Literature*. From the same periodical we clip the following:

"James Thompson, the author of 'The City of Dreadful Night,' was a Scotchman by birth. He had a common-school education, enlisted at an early age as a private soldier, and for ten years was a regimental schoolmaster. He was entirely a self-made man, but he had a fine imagination and deep feeling, and he acquired much technical skill. Besides his poems he wrote 'Vane's Story' and 'Essays and Phantasies.' He died in 1882. His muse was at times light, at others gloomy, again humorous, then tragic. His 'City of Dreadful Night' gave him the appellation of 'personal pessimist,' in contradistinction to Matthew Arnold, the 'intellectual pessimist.' There is a strong resemblance between a beautiful poem of his, called 'The Naked Goddess' (written in 1863) and Rider Haggard's 'She.' Mr. Thompson's heroine is a woman of phenomenal beauty, naked and modest, who flashes through the world, century after century, defying weather and police, and known only as 'She.'

"'There "She" leant, the glorious form,
Dazzling with its beauty warm,
Naked as the sun of noon,
Naked as the midnight moon.

* * * *

'Then "She" toward the living light
Sprang erect, grew up in height,
Smote them with the flash and blaze
Of her terrible, swift gaze.
A divine, flushed, throbbing form,
Dreadfuller than blackest storm.'

"Mr. Haggard captured her, shut her up in a cave, added to 'She' ('who-must-be obeyed'), and, out of deference to the creative muse and the prose-reading public, wrapped her up in a ridiculous mantle of transparent tulle."

"OWL-SHIELD."—What is meant by the line (185) in "Balaustion's Adventure," "Boys, bring our *owl-shield* to the fore"? Can some one explain owl-shield, used apparently for Balanstion herself?

O. F. E.

ITHACA, N. Y.

May it not refer to the protection that is gained by a knowledge of letters, of which the owl is symbolical? Plutarch says that after the defeat of Nikias, all those of the captains who could recite something from "Euripides" were kindly treated by the Syracusans.

PLANTS AT NIGHT.—Do plants sleep, or cease to grow at night?

L. M. O.

MCCONNELLSTOWN, PA.

Many plants close their flowers at night, but no plants cease to grow.

RUDEL.—Where can I find out about Geoffrey Rudel, T. C. HART.

PORTLAND, ME.

Geoffrey Rudel, prince of Blaye, was a Troubadour of the last half of the twelfth century, whose love for a certain Melisaunda,

Countess of Tripoli, made him a favorite subject with his fellow-bards. He had never seen the lady, but while at the English court his fancy was inflamed by the tales he heard of her beauty, her goodness, and her generosity from pilgrims of the cross whom she had succored. In company with Bertrand d' Allamanon, another famous Troubadour, he set out to visit her and declare his passion. But, falling grievously ill on the passage, he lived only to reach Tripoli. The Countess being told that there was a poet on board a newly-arrived vessel who was dying for love of her, immediately hastened on board and taking his hand entreated him to live for her sake. Rudel, revived for a moment at sight of the lady, was just able to express by a last effort the depth of his love and gratitude and then expired in her arms. The Countess devoted the rest of her life to prayer and penance for the great loss she had unwittingly caused to the world.

REPLIES.

THE SHAKESPEARE NOVELS (Vol. ii, pp. 286, 312).—"Discipulus" does not give the right initial for the author's middle name (Folkestone), as you will find by reference to Allibone's Dictionary, etc., or the Boston *Athanæum Catalogue*.

E. C. ARNOLD.

TAUNTON, MASS.

REFERRED TO CORRESPONDENTS.

Loved Heart, etc.—Will you please ask your correspondents, through your paper, the author of the following:

"Loved heart, there is joy for thee."
"After night cometh the morning!"

Yours, respectfully,

KING'S DAUGHTERS.

POTTSTOWN, PA.

All the World, etc.—During General Taylor's administration, in which one of his messages, or what report of one of the Cabinets, occurs the phrase: "All the world * * * and the rest of mankind, etc."

S. E.

PHILA., PA.

When We've Been There.—In what hymn and in what collection is the following stanza to be found?

"When we've been there ten thousand years,
Bright shining as the sun—
We've no less days to sing God's praise
Than when we first begun."

M. O. WAGGONER.

TOLEDO, O.

A New Word Wanted.—Correspondents of AMERICAN NOTES AND QUERIES are requested to send suggestions for a word that shall express *execution by electricity*.

COMMUNICATIONS.

Mary had a Little Lamb (Vol. i, pp. 106, 129, 142, 267, 297).—Within the past week Mr. David B. Curtis, of New York, printed in the New York *Sun* a communication headed, "Has Mary Stolen Lucy's Lamb?" in which he says that he had always heard the lines:

"*Lucy* had a little lamb."

This gives pertinence to the following letter from Horatio Hale, son of Sarah J. Hale, that appeared in the Boston *Transcript* of April 10th, last:

"MARY'S LAMB."

I am asked for a statement of the facts relating to the authorship and first publication of the well-known poem, "Mary's Lamb." This poem was written sixty years ago by my mother, Mrs. Sarah J. Hale. It was first published in 1830 by the then well-known publishing firm of Marsh, Capen & Lyon, in her little book entitled "Poems for our Children." This book—which is now before me—comprises only twenty-four duodecimo pages in a stiff paper cover. It is not a compilation, but an original work, composed throughout by Mrs. Hale. This fact is stated, as clearly as words can express it, in the introductory address prefixed to the poem. The address, being brief, may be copied in full:

"*To all Good Children in the United States.*
Dear Children:—I wrote this book for you, to please and instruct you. I know

children love to read rhymes and sing little verses, but they often read silly rhymes, and such manner of spending their time is not good. I intended, when I began to write this book, to furnish you with a few pretty songs and poems which would teach you truths, and, I hope, induce you to love truth and goodness. Children who love their parents and their home can soon teach their hearts to love their God and their country. I offer you the first part of 'Poems for our Children.' If you like these I shall soon write the second part, and perhaps I shall make a large book.

"SARAH J. HALE.

"BOSTON, May 1st, 1830."

The book comprises only eleven poems, mostly brief, and intended to be sung. As a specimen I may quote "The Mole and the Eagle," where the profoundest philosophy—"pre-Darwinian," and yet such as would satisfy the best Darwinians, like Asa Gray and John Fiske—is enlisted in the service of religion, and made clear to the humblest capacity. As to its poetry, one cannot but note how, in the second verse, Tennyson's splendid word-picture of "The Eagle" is almost anticipated by this New England matron, writing for the little children whom she loved:

THE MOLE AND THE EAGLE.

The mole is blind, and underground,
Snug as a nest, her home is found.
She dwells secure, nor dreams of sight—
What need of eyes where all is night?

The eagle proudly soars on high,
Bright as the sunbeams in his eye,
To lofty rocks he wings his way,
And sits amid the blaze of day.

The mole needs not the eagle's eye,
Unless she had his wings to fly;
The light of day no joys would give,
If underground she still must live.

And sad 't would for the eagle be,
If, like the mole, he could not see,
Unless you took his wings away,
And shut him from the hope of day.

But both live happy in their way—
One loves the night, and one the day;
And God formed each, and formed their sphere
And thus His goodness doth appear.

For comparison, "Mary's Lamb" should also be given, especially as it is frequently printed in an imperfect form:

MARY'S LAMB.

Mary had a little lamb,
Its fleece was white as snow,
And everywhere that Mary went
The lamb was sure to go;
He followed her to school one day,
That was against the rule;
It made the children laugh and play
To see a lamb at school.

And so the teacher turned him out,
But still he lingered near,
And waited patiently about,
Till Mary did appear;
And then he ran to her, and laid
His head upon her arm,
As if he said: "I'm not afraid;
You'll keep me from all harm."

"What makes the lamb love Mary so?"
The eager children cry;
"Oh! Mary loves the lamb, you know,"
The teacher did reply;
"And you each gentle animal
In confidence may bind,
And make them follow at your call,
If you are always kind."

It is plain that this "charming little idyl," as it has been called, is "all of a piece," the product of a single mind. Assuredly, whoever composed the first half composed also the last; and the whole was evidently written to introduce the concluding moral, exactly as in the case of "The Mole and the Eagle."

With regard to the story of Mrs. Tyler and young John Roulstone, it is certain that Mrs. Hale knew nothing of it until many years after her poem was published. On this point I may adduce some letters written at my mother's request in the year 1878—

the year preceding that of her death. In October of the former year a letter was received by her at her home in Philadelphia, from a lady of Boston connected with a popular periodical, informing her of an impression existing in that city that the first three quatrains of "Mary's Lamb" were written by a Mr. Roulstone about the year 1817, and asking for the "real facts," to be embodied in an article on the subject. One of my mother's children, at her request, replied in the following terms:

"Your courteous letter of inquiry addressed to my mother, Mrs. Sarah J. Hale, relative to the authorship of the poem known as 'Mary's Lamb,' was duly received, but my mother has not been well enough to reply to it. On her behalf I beg to say that the poem in question first appeared in a book of twenty-four pages, published in Boston, in 1830, by Marsh, Capen & Lyon, entitled 'Poems for Our Children, by Mrs. Sarah J. Hale.' My mother states that every poem in this book was of her own composition. What can have given rise to the impression that some part of this particular poem was written by another person she does not know. There is no foundation for it whatever."

This letter brought another, inclosing some newspaper slips which comprised the now familiar "Tyler and Roulstone" story, making Mrs. Tyler (when she was little Mary Sawyer) the heroine of the poem, and John Roulstone, a student of sixteen or seventeen, the composer of the first part of it in her honor. To this letter the following reply was made:

"My mother knows nothing of the incident referred to in the extracts which you send. There would seem, however, no reason to doubt that good Mrs. Tyler has given a truthful account of her recollections. She is merely mistaken in regard to the verses. Pet lambs are common enough, and the incident of one of them following its little mistress to school may have happened on more than one occasion. It did actually happen to my mother. She was a farmer's daughter, and had several pet lambs at different times. One of these once followed her to school and lingered about the door, precisely as she has recorded in the poem. If a young collegian like Mr. Roulstone, with a turn for poetry, happened to be present when Mary Sawyer's lamb came into the school-house, it would be very natural that he should compose some verses about it. But it is quite certain that these were not the verses which my mother published many years afterward in her little book of 'Poems for Children.' These verses, like all the other poems in the book, were entirely of her own composition."

I do not know that anything need be added to the statements comprised in the foregoing letters. The subject is certainly one well worthy of any inquiry necessary to establish the truth. This "little idyl" is undoubtedly the most popular poem that was ever written for children in any language. It has ever been, and is likely to remain, a favorite in the schools of all the vast range of populous lands in which the English tongue is spoken. Its perennial charm, like that of other poems of the author written for children, is wonderful. Here, for example, in an Ontario "First Reader," published in 1885 and now in use throughout the schools of the Province, I find both "Mary's Lamb" (which is correctly ascribed to Mrs. Hale) and "The Birds" (under the title of "If Ever I See"), which is printed without the author's name —having probably been found in this anonymous condition in some song-book for children. That is, two of the eleven poems in Mrs. Hale's little book of 1830 appear fifty-five years later in this Canadian primer. That "Mary's Lamb" has long been popular in English schools I have the best reason to know. Considering the immense influence for good which this poem must have exerted on the children of two generations of the English-speaking race, in inspiring kindness to all sentient creatures, and so helping to banish the ancient reign of brutality, one cannot but feel that others beside the author's family have a right to protest against any careless injustice which would rob her memory of one of its chief claims on the gratitude of all friends of human advancement.

HORATIO HALE.

Mrs. Sarah Josepha Hale was a well-known authoress, a notice of whose life and works may be found in Appleton's "Encyclopædia of American Biography," Vol. iii, page 35. She was born in 1788 (died 1879), and published a volume of poems in New Hampshire in 1823. In 1828 she came to Boston to take charge of the *Ladies' Magazine*, and in 1830 she published a small volume of poems (not mentioned in Appleton), entitled "Poems for Our Children" (Marsh, Capen & Lyon). Without claiming that it adds anything to the authority of her own statement, it may be noted that this article in Appleton states that "her fugitive poems, including 'The Light of Home,' 'Mary's Lamb,' and 'It Snows,' became widely familiar."

In 1834 she published a small volume entitled "The School Song-Book," by Mrs. Sarah J. Hale, editor of the *Ladies' Magazine*, etc. Boston: Allen & Ticknor. "Some time ago," she says, "I wrote a little book, naming it 'Poems for Our Children.' . . . I have included in this book all the *favorites* from the other."

Sold up (Vol. ii, pp. 262, 311).—"Sold up" was always the expression in Scotland, I fancy from the auctioneer holding up the articles. Is "Gone up" from this? When a man is "sold up," he is "gone up."

J. H.

VIENNA, W. VIRGINIA.

Shall and Will (Vol. i, p. 310).—The *Writer* for May quotes the following mnemonic verse, copied from page 478 of "The Might and Mirth of Literature," by Macbeth—a book, by the way, that should be in every writer's reference library:

> "In the first person simply *Shall* foretells;
> In *Will* a threat or else a promise dwells;
> *Shall* in the second or the third doth threat;
> *Will* simply then foretells the future feat."

Arbor Day (Vol. ii, p. 103).—It may interest your readers to learn that the first general observance of Arbor Day in New York State, under the State law of 1888, took place this year. The object of the law is to encourage the planting, protection, and preservation of trees and shrubs, vines and flowers, and the work of carrying it out will be pursued, to a greater or less extent, in all the counties of the State. The programme of procedure for the public schools provided not only for tree planting, but for extensive literary and musical exercises by the scholars under the direction of their teachers. The day was not a legal holiday, but was a holiday in the public schools, and was enjoyed by hundreds of thousands of the boys and girls of the State. Arbor Day is now observed, at different dates of April and May, in thirty-four States of the Union, and many millions of forest, shade, and fruit trees have been planted in those States in which its observance was prescribed before the Legislature of New York took action in regard to it a year ago.

P. C. HOLMES.

NEW YORK CITY.

BOOKS AND PERIODICALS.

The May *Century*, with a beautiful cover-design by Vedder, comes to hand filled with good things from cover to cover. There is an especially timely article on "Our relations to Samoa."

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WHO WAS THE ORIGINAL OF DICKENS' "MR. VENUS"?

Mr. Kitton has given the following account of the origin of Mr. Venus: After the completion of the first three numbers of our "Our Mutual Friend," the illustrator of that work, Mr. Marcus Stone, told Dickens of an extraordinary trade he had discovered through one of his painting requirements. It was the establishment of Mr. Venus, preserver of animals and birds, and articulator of human bones; the same establishment as that described by Mr. Venus himself. "My working-bench—My young man's bench. A Wice. Tools. Bones, warious. Skulls, warious. Preserved Indian baby. African ditto. Bottled preparations, warious. Everything within reach of your hand in good preservation.

The mouldy ones a-top. What's in those hampers over them again, I don't quite remember. Say, human warious. Cats. Articulated English baby. Dogs. Ducks. Glass eyes, warious. Mummied bird. Dried cuticle, warious. Oh! dear me! That's the general panoramic view."

Mr. Percy Fitzgerald has identified the shop as No. 42 St. Andrew's street, near the Dials, which he describes as a shop whose window is filled with as disagreeable a category of objects as was found in the establishment of the apothecary in "Romeo and Juliet"—skulls, jaw and thigh bones, skeletons of monkeys, stuffed birds, horns of all kinds, prepared skins, and everything unpleasant in the anatomical line. The proprietor of this miscellanous stock-in-trade was, of course, the prototype of Mr. Venus. "This original character," writes Mr. Fitzgerald, "excited much attention, and a friend of the great writer, as well as of the present chronicler, passing through this street, was irresistibly attracted by this shop and its contents, kept by one J. Willis. When he next saw Mr. Dickens, he said 'I am convinced I have found the original of Venus;' on which said Mr. Dickens, 'You are right.'" Any one who then visited the place could recognize the dingy, gloomy interior, the articulated skeleton in the corner, the genial air of thick grime and dust; but now the place is changed; Mr. Venus has departed, and his successor deals in second-hand clothing for ladies.

WHO WAS "HUGH OF LINCOLN"?

Two persons bearing the name Hugh of Lincoln are known to history, of whom the first was Bishop Hugh, sent to Lincoln in 1126, by Pope Urban III, and who rebuilt the Cathedral and had long a shrine consecrated to his memory within its precincts, but whose only remaining memorial there is some stained glass, recording incidents of his life.

The question, however, refers to the little eight-year-old Christian boy who was stolen from his parents by the Jews at about the time of the feast of St. Peter and St. Paul, June 29th, as we are told by Matthew Paris, the famous Latin chronicler of the 13th century, in his account of the reign of Henry III.

They kept him secretly until they had given information to all the other Jews throughout England, who sent deputies to be present at the ceremony of his crucifixion. This act was performed as symbolic of the contempt with which they regarded the death of the Founder of Christianity; and under the leadership of Joppin (or Copin) they parodied the whole tragedy of that sacred crucifixion.

In his "Encyclopédie Théologique," the Abbé Migne has given all the horrible details of this performance. They scourged him with rods; spat in his face; mutilated his nose, ears, and lips; after ten days of this torture, they crucified him; and while he hung on the cross, they pierced his side with a spear. In the meantime, the child's mother was seeking him in the town; and learning that he had last been seen playing with some Jewish children, entered the house of Joppin at Dunstalle (now known as the Jews' House, and pointed out to travelers), where she discovered little Hugh's body, which had been cast into a well.

The alarm was given to the citizens, and Joppin and seventeen other Jews, all men of wealth and station, were seized by order of King Henry, and brought before the parliament assembled at Reading. Joppin acknowledged the crime, and avowed besides that the like was committed nearly every year by his nation. But, notwithstanding the promise of impunity by which this confession had been obtained, the wretch who made it was tied by the heels to the tail of a young horse, and dragged through the streets to the gallows, and after a judicial investigation, his companions, the most distinguished Jews in Lincoln, where hanged for participation in the murder, while many more were detained as prisoners of London.

In contrast to this, the body of the young child was buried with the honors of martyrdom in Lincoln Cathedral; but, whether the shrine of St. Hugh assumed to be his tomb, and where miracles were once supposed to be performed, is such, or that erected for the bishop of that name, cannot be determined. The bones of a young person found near this spot in 1791, were taken for granted as

those of the sainted infant, and drawings were made of these relics, which may be seen among the works of the artist Grim, in the British Museum.

A story like this, whether probable or impossible—a question to be suggested for consideration later—offers a very tempting field to poets for the pasturage of Pegasus, and the ballad-makers of all generations, besides Chaucer and Wordsworth, have been glad to avail themselves of the opportunity. The exquisite tale which Chaucer, in 1388, put into the mouth of the Prioress, exhibited many incidents similar to those recorded above. He has laid the scene in Asia instead of England, and this version, like the ballad of "Hugh of Lincoln" in Jameson's "Collection," preserves the tradition that in order to maintain perfect consistency in this infamous sacrifice, the child's body was thrown into a well dedicated to the Virgin, through whose might the dead body was permitted to speak, and sing her "holy lay":

> "Methought she laid a grain upon my tongue,
> Wherefore I sing, nor can from song refrain."

In the last stanza the poet indicates that his story finds a parallel in that of "Young Hew of Lincoln! In like sort laid low by cursed Jews,—thing well and widely known." Wordsworth's modernization of Chaucer's poem is familiar to all general readers, as are many of the English and Scottish ballads which, under the title of "Sir Hugh," or "The Jew's Daughter," or some variation of these, appear in most collections.

The most remarkable proof of the firm hold which the story had taken upon men's minds in the Middle Ages, is the popularity of the following ballad, even more romantic in its details, which has been preserved from oral recitation. Jameson's "Hugh of Lincoln" is perhaps as popular as any version of this ballad.

It represents the young Hugh as being at play with "four and twenty bonny boys." His ball having accidentally gone through the window of the Jew's house, he is induced to go after it; being persuaded thereto by the Jew's daughter. This wicked woman, having enticed him within by means of a rosy-cheeked apple, plunges a knife into him, wraps his body in a sheet of lead, and throws it down the well. His mother discovers him:

> "And ne'er was such a burial,
> Sin' Adam's days begun"
> "A' the bells a' merry Lincoln
> Without men's hands were rung."

An incident probably introduced from the belief that the sound of consecrated bells was supposed to have a powerful effect in driving away evil spirits.

Different readings of the ballad are given in different collections, but the variations are not material. In Motherwell's "Minstrelsy" it appears to be taken down from recitation, and is called "Sir Hugh," or the "Jew's Daughter." Michel has published an Anglo-Norman ballad, "Hugo de Lincolnia," the MS. of which is now in the National Library, which seems to be almost contemporary with the event recorded by Matthew Paris. Hume has a version, "Sir Hugh," which he obtained in Ireland. "The Jew's Daughter" in Percey's "Reliques" is taken from a MS. copy in Scotland.

Hugh was canonized, and his day is celebrated on August 27th, although his death seems to have occurred in June. In art he is represented as a very young child, nailed upon a cross, or as standing with a palm in one hand and a cross in the other.

The query now arises as to the credibility of the story told by Paris, Copgrave, and others. It is urged, on the one hand, that it is evidently only a monkish legend without a grain of truth in it, which took its rise in the virulent prejudices, or pious hatred for Judaism, of the monks who recorded it, and which was merely alleged in excuse for the cruelties practiced upon the Jewish nation. The inadequate motive for the crime is suggested; and we are besought to consider carefully the great ignorance and superstition of the times when the story was current.

This seems like very fair reasoning, and yet, on the other hand, behold the cloud of witnesses! In the Chronicle of London—known as the "Liber de Antiquis Legibus"—it is stated that "on November 22d, ninety-two Jews were brought from Lincoln to Westminster, accused of having slain a male Christian child, and were all commit-

ted to the Tower of London." Of this number eighteen having refused to submit to the verdict of a jury composed wholly of Christians, "were the same day drawn and after dinner, in the evening, hanged." Official documents relating to this matter are also preserved in Rymer's "Foedera."

Besides this little Hugh, many other Christian children are said to have suffered martyrdom at the hands of Jews, who sacrificed them frequently at the Easter-time. In 1287, at Bacharach in Germany, Vernier was seized by Jews, crucified as a paschal sacrifice, and, when dead, his body was thrust under a bush, a miraculous light from which led to its discovery. Michael of Sapperadelf, when but three years old, was butchered and put to death in 1314.

At Cologne, in 1475 a school-boy named Janot; and in the same year, Simon, a mere infant, was murdered at Trent. This last is authenticated by the solemn deposition of the physician, Tiberin, who examined the body of the child, by order of the Bishop of Trent, and dedicated the written result to the Senate and people of Brescia. There is a picture attributed to Caracci, of this little St. Simon, who is depicted as a beautiful boy, bearing a palm in one hand, and in the other the long bodkin with which the wicked Jews pierced his side.

Another well-known case is that of Richard of Pontoise, whose death in 1182, together with other crimes, led to the expulsion of the Jews from France, and we read that William of Norwich was likewise crucified in 1137. The shrine of St. William in the wood, built where his body was found, was long an object of pious pilgrimage. These, and many other instances of Jewish virtues, are recorded in the "Acta Sanctorum" of the Lollardists, in the various lives of the saints, and in the chronicles of the old Saxon historians.

The Jews, we are told, never buried their victims after a sacrifice, because of a law which forbade their so dealing with Christians, consequently their crimes always came to light. The effigies of these little martyrs, which used to be displayed frequently in churches—now vanished, or existing only in paintings or stained glass—kept alive a loathing for the race which was said to have slain them. Indeed, hatred to a Jew was as much enjoined in the Middle Ages as charity to the poor.

When, however, we remember the scandalous persecution of these people in the reign of Richard II; the still greater atrocities began in Germany in 1348, when, at Mainz alone, 12,000 Jews were torn to pieces or burnt alive; the infamous treatment they received in Russia, only a few years since, when the indignation of Europe was aroused in their behalf; we can scarcely wonder, if, in the early days of religious fanaticism, they were sometimes provoked to a bloody retaliation. If they did commit the barbarous crimes imputed to them, their diabolical cruelty out-Heroded Herod. If they were innocent of the things which have been laid to their charge, many historians owe them an apology.

A circumstance of interest in the trial of the ninety-two Jews indicted for this murder appears in the fact that it seems to be the first instance known in which the right of a foreigner to be tried by a mixed jury was insisted upon—in this case unsuccessfully—eighteen of the number who refused to submit to the verdict of a jury composed of Christians without Jews, were the same day drawn, and after dinner hanged, while the others were remanded to the Tower.

THE BEST ON RECORD.

The New York *Sun* says: "The largest circulation on record is that attained by the volume 'Hymns, Ancient and Modern.' Twenty million copies have been sold in the eighteen years of its existence."

WHO WAS CALLED "THE SWAN OF EISLEBEN" AND WHY?

"Was die Gans gedacht, das der Schwan vollbracht."

(What the goose conceived, the swan achieved.)

Huss is the Bohemian word for *goose*, and this fact furnished both Huss and his enemies with many clumsy pleasantries, he using it for the enhancement of his humility, and they as a term of reproach. L'Enfant gravely relates from an old author that, when his mother took Huss to Prague, to enter him at the university, she carried a

goose and a cake with her as presents to the rector; and that by chance the goose flew away, an accident regarded as an omen of evil, at which the poor woman fell on her knees to recommend her son to the Divine Protection (the tutelary "goose," we may suppose, having left its namesake), and continued her journey with a heavy heart.

It is also said that when the Bohemian Reformer, who was burned at the stake July 6, 1415, was on his way to the place of execution, he uttered this memorable prophecy: "You are to-day roasting a lean goose, but after a hundred years you will hear the song of a swan which will arise from my ashes, whom you will not be able to roast." This was afterward interpreted to mean Luther, and Giesler gives this as the reason why in the pictures of Luther he is so often accompanied by a swan.

In a letter sent by Huss from Constance to Prague, he had also written that he was but a "poor tame fowl," and easily caught, but that that there would come one in a future season who would be a rarer bird than he, whom they would not be able to ensnare.

Therefore it is that Luther is known as the "Swan of Eisleben," the town in Prussian Saxony where he was born 1483, died 1546. It will be noticed that all full-length portraits of Luther have the swan at his feet; and many supposed at one time that it must be in some manner intended to represent his *arms;* but investigation shows that, although his wife's arms are displayed his are not. Audin ("Vie de Martin Luther") describes hers as "a lion in a field of gold and crest of a peacock's tail." "Hans Luther" (the father of Martin), says Michelet ("Mémoires de Luther"), "avait des armes à l'instar des nobles de son temps, un marteau de mineur, dont Martin était fier comme un Sickingen de son épée."

The firm conviction that a mightier was to follow seemed to have taken possession of Huss, for, while he was lying in prison at Constance, we hear of his recounting this singular dream: "It seemed as if some pictures of Christ that I had been painting on the walls of my oratory, were effaced by the pope and the bishops. This dream afflicted me; but the next night I dreamed again, and then I saw painters more in number than before, restoring the pictures that had been effaced." This vision he related to his friends, adding, "I am no vain dreamer, but hold for certain that the image of Christ which they wish to destroy shall be painted afresh in the hearts of the gospel-preachers better than by myself; and I, awakened from the dead, and arising from the grave, shall rejoice with exceeding great joy" (D'Aubigné's "History").

Just a century later, as Huss had predicted, came Luther, the "Swan of Eisleben," and Pope Adrian, in 1523, in a brief addressed to the Diet at Nuremburg, wrote "The heretics Huss and Jerome seem to be alive again in the person of Luther."

Huss, although his precursor by a hundred years, was the saviour of Luther, for Charles V's respect for the safe-conduct granted to the latter on his journey to Worms was undoubtedly the outgrowth of the scandal which had arisen from Sigismund's violation of that granted previously to Huss at the Council of Constance. Charles said "he had no wish to blush like his predecessor," in allusion to the story that Sigismund had manifested that weakness when Huss spoke of his treachery.

> "Dipped in his fellow's blood,
> The living bird went free."

The name "Swan of Eisleben" seems strangely appropriate to Luther when we regard him in another light than that of a Reformer—as a maker of hymns. His love for music is well known. "It is," he said, "a gift and present of God, and not of man. It drives away the devil and makes people joyous. After theology, I give to music the next place, and the highest honor."

Of that grand choral, "Eine feste Burg ist unser Gott" (to which there are eighteen readings), Carlyle says: "There is something in it like the sound of Alpine avalanches, or the first murmur of earthquakes." Heine, too, says that in respect to his hymns Luther well "merits the name of the Swan of Eisleben." "Oftentimes they resemble a flower blowing on a rock; oftentimes they are like a moonbeam shimmering across a tossing sea." Luther was, however, "anything but a mild swan in many of his songs."

The "Battle Hymn of the Reformation" was a defiant war-song that terrified the ravens in their nests up in the dark church towers, when he and his companions sang it as they entered Worms. We are not told that Luther sang hymns on his death-bed, but one is always reminded of this Swan when reading of Whittier's Parson Avery, whose soul "went singing to its rest," making "a swan-like end, fading in sweet music."

Hans Sachs calls Luther the "Nightingale of Wittenburg."

SUSAN PYE.

Susan, or Susie, Pye, is the name given in several ballads to the young Saracen lady who was so long believed to have been the mother of Thomas à Becket. According to the story, Gilbert à Becket went with Crusaders to Palestine, and was taken prisoner by a noble Moor, who confined him in his own castle. His sufferings moved the compassion of his captor's daughter, and compassion led to love. She aided him to escape, but made him promise that after he reached home he would send for her and make her his wife. This he neglected to do, and the lady, with the assistance of two English words, "London," and "Gilbert," made her way to England and to her lover, who received her joyfully. Before their marriage she professed Christianity, and was baptized with much ceremony, six bishops assisting at the rite. Her only child was the famous Archbishop. The story is told with much detail, and for long was believed to be true. Dr. Giles, Mr. Froude, M. Thierry, and M. Michelet gave it credence, and Knight accepts it in his "History of England," but later investigators have demolished the romance. They tell us that Gilbert à Becket was a burgher merchant of Rouen who married Rohese, the daughter of a burgher family at Caen, and came to London to engage in trade. The story of the young Saracen, of course, appealed to the imagination of the people, and in one form or another appears in many ballads of England and Scotland under the titles "Lord Bateman," "Lord Beichan," "Young Beikie," "Young Bondwell," "Young Beichan and Susie Pye," "Lord Beichan and Susie Pye," etc. The name given to the lady in the ballads differs — "Eisenn," "Safia," "Burd Ishel," and "Susie Pye." In most of the ballads the story is identically the same, except the name and residence of the hero and heroine, the imprisonment and cruel treatment, the pity, love, and exacted promise, and the following, after weary waiting, the lover to England, though the ladies all seem sufficiently proficient in English. In the ballad a wedding is just taking place, and the porter, when he descants on the beauty and the apparel of the lady at the door, is reproved for presuming to think anything could be fairer than the just-wedded bride, but, when the stranger is introduced, all acknowledge her charms, and the "forenoon bride" is quickly displaced. In "Young Bekie," the hero has his adventure at the "Court o' France," and is released by the king's daughter, Burd Isabel. Until Mr. Jamieson took the ballads down from oral repetition they had never been printed, except that "Lord Bateman" was found as a broadside. In this the hero was a Northumbrian, and, according to tradition, was one of the ancient noble border family of Bartram or Bertram, now extinct.

In the preface to "Young Beichan and Susie Pye," given in "English and Scottish Ballads," edited by Child, Riverside edition, it is said: "An inspection of the first hundred lines of Robert of Gloucester's 'Life and Martyrdom of Thomas Becket' (edited for the Percy Society), will leave no doubt that the hero of this ancient and beautiful tale is veritably Gilbert Becket, father of the renowned St. Thomas, of Canterbury. Robert of Gloucester's story coincides in all essential particulars with the traditionary legend, but Susie Pye is, unfortunately, spoken of in the chronicle by no other name than the daughter of the Saracen Prince Admirand." But Fox, "Acts and Monuments," has: "And first, here to omit the programme of him and his mother, named Rose, whom Polyd. Virgilius falsely nameth to be a Saracen, when, indeed, she came out of the parts bordering neere to *Normandy*."

The very English name for the Saracen, *Susie Pye*, is evidently a transformation of

the name *Safia*, given in one version, and there is even some resemblance between "Susan" and "Eisenn."

There was yet another Susan Pye, in the 19th century, whose love may yet be sung for the amusement of future ages. She was cook in the family of Mr. R., in the suburbs of Philadelphia, in 1888. The English coachman was smitten with her charms, and together they hied them to the Gretna-Green of Pennsylvania—Camden. The would-be bride was heavily veiled, and it was only when the minister positively refused to perform the ceremony until she uncovered her face that she was induced to throw off the disguise, when Susan stood confessed—"black but comely!" The clergyman would not marry the couple, and they returned to Philadelphia, and a few days later were united.

QUERIES.

PLANTS.—Who wrote a poem about plants, and what is its title?

SILEX.

LANCASTER, PA.

"Of Plants" (Latin Plantarium) is a poem in Latin by Abraham Cowley.

It consists of six books; the first two treating of herbs, the next two of flowers, and the last of trees. The first books and the last are in a metre and measure modeled on Virgil's "Georgics," and the two middle books are in various measures, imitated partly from Catullus and partly from Horace. The methods of agriculture, the medicinal and other virtues and uses of plants, and the legends and historical incidents connected with each, are woven into a whole whose tediousness is enlivened by quaint conceits and occasional flashes of real wit. The poem was translated into English by Nahum Tate, assisted by Ogilvie Cleve and Mrs. Afra Behn—the latter died almost on the completion of her part of the task, a fact alluded to in a Pindaric ode by S. Wesley in the following bombastic lines:

"She strained awhile to reach th' inimitable song,
She strained awhile and wisely died;
Those who survive unhappier be,
Yet thus, great god of poesy!
With joy they sacrifice their fame to thee."

Yet these lines, bombastic as they are, do not outdo in absurdity the praise heaped upon the poem in Cowley's lifetime. One of its most famous episodes is that describing the character of Aglaus.

PROTO-MARTYR.—Who is called the proto-martyr?

SAMUEL C. THOMAS.

CHARLESTON, S. C.

Stephen, St., the proto-martyr or first Christian martyr. The New Testament (Acts vii) tells the story of his death by stoning at the hands of the Jewish people, just outside of the gate at Jerusalem, now called by his name. A legend relates that nothing was known of his relics until four hundred years afterward, when Gamaliel appeared in a vision to a priest named Lucian, who dwelt in Palestine, and revealed to him that they had been buried in Gamaliel's own garden with those of Nicodemus and other holy men. The relics were found Dec. 26, 417. Their genuineness was attested by many miracles, and they were placed in the church of Sion at Jerusalem. They were carried from Jerusalem to Constantinople by Theodosius II, about 439, and obtained for Rome more than a century later by the legates of Pope Pelagius. They now lie in the church of St. Lawrence, side by side with the bones of the latter saint, who it is said courteously moved to the left of his sarcophagus, thus giving the place of honor on the right to St. Stephen. For this act of politeness Lawrence has been dubbed by the Roman populace "St. Corlise Spagnuolo," "The Courteous Spaniard." There is a curious and anachronistic legend, giving an account of the translation of St. Stephen's remains, which has been painted in the newly-restored church of St. Lawrence outside the walls. According to this story, the Empress Eudoxia, wife of Valentinian III, Emperor of Rome, had been invited to Constantinople by her father, Theodosius II, that she might be delivered, by touching the relics of St. Stephen, from the torments of a devil who afflicted her.

But the demon gave her to understand that she could never be cured unless the Saint himself came to Rome. It was arranged, therefore, that the relics of St. Lawrence should be given in exchange for those of St. Stephen, and on the latter reaching Rome the Empress was healed. But when the Greek emissaries tried to remove St. Lawrence they fell down as dead, and though restored at the moment by the prayer of Pope Pelagius, they died within ten days. All the Romans who had counseled the exchange were struck with madness, but were healed at the joint intercession of the two martyrs when laid side by side in the marble sarcophagus where they still repose. The legend would have been more credible but for the fact that Theodosius II died in 450, and that Pope Pelagius reigned from 555 to 560. St. Stephen is represented as young and beardless, in the dress of a deacon. His special attributes are the stones with which he was murdered.

MISS ANGEL.—Who is the heroine of Miss Thackeray's novel, "Miss Angel"?

HENRY PUSEY.

NEW YORK CITY.

Maria Angelica Kauffman (1741–1807), who earned a great reputation in London as a portrait painter while Sir Joshua Reynolds was President of the Royal Academy, is the heroine of Miss Thackeray's novel, "Miss Angel." She is mentioned in one of Goldsmith's songs, her name makes a frequent appearance in Sir Joshua Reynold's journals—there is a legend that he was in love with her—she corresponded with Klopstock and Gessner, and Goethe alludes to her with feeling. She was born in Switzerland, and after studying painting in Italy, went, under the patronage of Lady Wentworth, to England. A woman of rare gifts, beautiful in person, with bright and winning manners, she soon won wealth and fame there, painted great lords and ladies, and might have led a life as happy as it was brilliant had she not been fooled into a marriage with a man who called himself "Count de Horn," and afterward turned out to be the Count's valet. He had stolen his master's wardrobe and credentials, and was clever enough to deceive the world of London as well as poor Angelica. She afterward contracted a second marriage with Antonio Zucchi, a Venetian painter. The incidents of her life may have suggested to Victor Cherbuliez the plot of his "Samuel Brohl & Cie." *q. v.*

ST. ROMUALD.—Who was St. Romuald? CIRCLE.

AUGUSTA, ME.

St. Romuald appears in a humorous poem by Southey (1798). Romuald, a hermit, had acquired so great a reputation for sanctity that the villagers, unwilling to run the risk of having his relics buried among strangers, determined to strangle him one night. But the saint got wind of the project, and being unambitious of so much worldly honor, he quietly stole from the place. There is a curious parallel between this story and the old Sindhi tradition of the Multan Saint Bahá-ul-hakk, whose disciples at Tatta formed a plot to strangle him so that the place might enjoy the benefit of his perpetual guardianship, one of the tenets of their belief being that the disembodied spirit haunts the place where he last stayed on earth. The pious old man was, however, too clever for them, and got away—a display of shrewdness which doubtless only increased the chagrin of the people of Tatta at the loss of so desirable a guardian. Similarly, the Burmese are accustomed to protect their towns and strongholds by burying people alive. The ghosts linger around and make it uncomfortable for hostile intruders. The Hazaras also are wont to kill and bury any stranger who unwarily performs a miracle or otherwise evidences that he would be a valuable ghostly guardian, and the Bulgarians of the Volga are also accused of having reduced similar theories to unpleasant practice.

NUT BROWN MAID.—What is the story of the "Nut Brown Maid"?

HORACE S. TORLE.

CINCINNATI, O.

The "Nut Brown Maid" is an old English ballad of uncertain date and origin, probably belonging to the last half of the fifteenth century. The earliest extant copy is found in Arnold's *Chronicle*, printed at

Antwerp about 1502. A dialogue between a maid and her lover; the latter, to try his lady's affection, telling her that he is condemned to a shameful death, and must withdraw as an outlaw to the woods; she declares that she will fly with him and share his lot; he points out the dangers and privations to which they will be exposed, but she does not falter; finally, he tells her that another awaits him in the forest whom he loves better; still her constancy is unshaken, and in admiration he confesses the deception he has practiced upon her. This ballad is paraphrased in Prior's *Henry and Emma*.

MAY AGNES FLEMING.—Can any one give me a brief biographical sketch of May Agnes Fleming?

EDGAR ALLEN.

BALTIMORE, MD.

Messrs. Street & Smith of the *New York Weekly* have kindly furnished the following information:

"Mrs. May Agnes Fleming was born in St. John, N. B., on the 15th of November, 1840, and died at her home in Brooklyn on March 24, 1880. Very early she displayed an aptitude for inventing short stories and began writing for the press when only fifteen. Her first sketch appeared in a St. John paper. In a very few years she became popular, and from 1872 to the time of her death she wrote exclusively for the *New York Weekly*.

"Mrs. Fleming was quiet and reserved; she made few acquaintances, but they soon learned to appreciate her as a warm friend. She was pleasant and hospitable to all who were admitted to the charmed circle of her home, and here her demeanor was in strange contrast to her dignified reserve when among casual acquaintances. She was married in 1863 to Mr. John Fleming, of St. John, N. B. Four children, three sons and a girl, resulted from this marriage, to whom she proved a most affectionate mother."

REPLIES.

THUCYDIDES' SOLE JOKE (Vol. ii, p. 310).—I beg leave to submit the following suggestion made by Dr. M. W. Humphreys, of the University of Virginia:

The allusion is to the Scholia on Thuc. Bk. i, chap. 126, § 3: *ὅτι τοῦ διηθήματος τοῦ κατὰ τὸν κύλωνα τὴν σαφήνειάν τινες θαυμάσαντες, εἶπον, ὅτι λέων ἐγέλασεν ἐνταυθα, λεγοντες περὶ θουκῦδί'δον.*

Other writers transfer the allusion to Bk. ii, chap. 29. LESLIE WAGGENER.

WITS GONE A WOOL-GATHERING (Vol. iii, p. 8).—In pastoral districts in Britain it is customary for poor women to collect the little flocks of wool left by sheep on the furze or other bushes among which they have grazed or on the hedges through which they have passed. The wool is found in very meagre tufts, and the "poor bodies" have to spend weary days and traverse a wide region ere they gather enough to make themselves even a pair of stockings. The process is, indeed, neither purposelike nor remunerative. I have heard that in the "Down" districts the people go out in bands wool-gathering and have "games" of all kinds. May this not account for the phrase? J. H.

REFERRED TO CORRESPONDENTS.

There's a Spirit Above, etc.—Can you tell me *positively* whence come the following lines:

"There's a spirit above and a spirit below;
There's a spirit of love and a spirit of woe.
The spirit above is the spirit of love;
The spirit below is the spirit of woe.
The spirit above is the spirit of love,
And the spirit below is the spirit of woe."

To the best of my recollection (I was told the story by an old Scotchman) the lines were written on the city of Edinburgh. On the top of one of the ridges of which the town is composed was a church, and below it, at the foot of the hill, was a saloon. Thus comes the suggestion, and Macready, I think, was the writer.

MACQUE.

I regret I cannot give you any reliable

help. The following notes may be pertinent, or not:

1. Edinburgh is celebrated both as a very churchy town and as a liberal consumer of whisky.

2. Whisky is very generally called "spirits" in Scotland, so there is a good deal of punning over the city's "spirituality."

3. It is built, as every one knows, on a series of ridges, and churches and taverns are scattered pretty impartially over its heights, slopes, and valleys.

4. The rhyme, though not "on" Edinburgh, may have been composed in a fit of the blues on a particular church and a particular tavern—on the historic High Church, *e. g.*, and Paterson's noted "houff" beneath it at the bottom of Fleshmarket Close. I have been *there*. Macready was not a Scotchman, but he may have played "high jinks" in Paterson's. The house, famed for its steaks and toddy, was much frequented by university professors, young advocates, etc. Macready, too, may have been there.

J. H.

Solid South.—Whence comes the expression, "Solid South"?

MACQUE.

COMMUNICATIONS.

Pets of Famous People.—During Mr. Whittier's recent birthday celebration he was visited, among others, by Mrs. Julia Houston West, the celebrated oratorio singer. After dinner Mrs. West was asked to sing, and seating herself at the piano she began the beautiful ballad of "Robin Adair." She had hardly begun before Mr. Whittier's pet dog came into the room, and, seating himself by his side, watched her as if fascinated, and listened with a delight unusual in an animal. When she finished he came and put his paw very gravely into her hand and licked her cheek.

"Robin takes that as a tribute to himself," said Mr. Whittier, "he also is 'Robin Adair.'"

It was true. That was the dog's name, and he evidently considered that he was the hero of the song. From that moment, during Mrs. West's visit, he was her devoted attendant. He kept by her side when she was in-doors, and accompanied her when she went out to walk. When she went away, he carried her satchel in his mouth to the gate, and saw her depart with every evidence of reluctance and distress.—SALLIE JOY WHITE, in *Wide Awake*.

During Mrs. Amélie Rives Chanler's stay in Richmond she had her photograph taken in various styles, many of which are characteristic of the fair authoress. In some half a dozen pictures Mrs. Chanler's collie dog, which she brought with her from Castle Hill, is represented standing on his hind feet, and his fair mistress grasping his fore-paw.

...Way, Wal, Gal (Vol. ii, p. 248; Vol. iii, p. 9).—Let me thank Mr. Chamberlain and R. G. B. for their scholarly answer to my query, also Mr. Pullen for his notice of it in a former number. J. H.

A Guarded Invitation.—"After reading Mr. C. L. Pullen's article on 'Lady Godiva's Ride a Myth,' in AMERICAN NOTES AND QUERIES, Miss Higbee was prompted to extend the following guarded invitation to that gentleman:

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'MR. C. L. PULLEN.

'FRIEND:—On the 30th of April the Higbee School will commemorate the mythical story of the once celebrated George Washington. If he, indeed, never existed, we can still gather from so noble a conception of a Christian patriot many a lesson of the loftiest traits of humanity.

'Hoping you will consider the occasion worthy the attention of an antiquarian so distinguished as yourself, I am, sir, yours very truly,

'JENNIE M. HIGBEE.'"

(*Sunday Times*, Memphis, Tenn.)

The Leaning Tower of Pisa (Vol. ii, p. 307).—You say, "It is not known whether it was intentionally built as a *leaning tower*, and the most probable explanation is that this peculiarity is due to the settling of the foundations."

There has been little to support this assumption of the cause of the obliquity beyond the allegation that a similar inclination in a neighboring belfry, and also an observatory, is due to sinking of the foun-

dations in a soft soil. But why was there no sinking or settling of the walls of the great duomo, which is closely adjacent to the campanile, or of the circular walls of the baptistery, which is only at the distance of a stone's throw? The excavations made four years ago at the base of the leaning tower—for what purpose I have forgotten—definitely settled the vexed question. The lower layers or substrata of the foundations were found to be as level as a floor, thus confirming the evidences of design which are shown in the colonnades, and proving the structure to be an architectural freak.

C. C. BOMBAUGH.

BALTIMORE, MD.

Ragman's Roll (Vol. ii, pp. 47, 59, 108).—In his collection of ancient poetry Mr. Hazlitt includes a bit of satire descriptive of women's foibles, found in a Fairfax MS. and formerly printed by Wynkyn de Worde, entitled *Ragmane Roell*, or, as given in the list of the contents of the MS., *The Rolles of Kynge Ragman.* In his prefatory note, the editor accounts for the strange title by explaining a mediæval game of the same name, as it is understood to have been played, from allusions found in several ancient works. It appears to have resembled one modern game of parlor "fortune-telling."

A series of character-descriptions were written in verse on a long strip of parchment and to each a seal was attached with a string. The whole was then rolled and placed upon a table around which the players were gathered, when each person, by choosing a seal, selected the character that should prove to belong to it when the paper was unfolded. Naturally, the chances of the game brought out many happy hits and ludicrous "misfits" to add to the fun of the play.

Mr. Hazlitt says, further: "From being thus a mere lottery, the roll, which was the essential feature of this game, acquired not unnaturally the name of Ragman's Roll, which may be treated as synonymous with Devil's Roll in 'Piers Plowman' and elsewhere, *ragman* or *rageman* being employed to signify the Evil One. It was, it may be conjectured, to the peculiarity of this game that the list of Scottish chiefs who took the oath of fealty to Edward I—from being written also on a long roll of parchment, and from the seal of each person being somewhat similarly appended opposite their signature or mark—owed its appellation of 'Ragman's Roll,' a term at first not impossibly bestowed upon it in a sportive or contemptuous sense." M. C. L.

NEW YORK CITY.

London Stone (Vol. i, p. 149).—In Mr. Hazlitt's collection is a curious poetical fancy entitled, "The Maryage of the bosse of Byllynges-gate vnto London Stone." The location of this bosse, or spring, is given by Stowe when he says Bosse Alley was named "from a bosse of spring water continually running which standeth by Billinsgate against this alley."

A few lines of London Stone's rhapsody at the thought of his "fere" may be quoted:

"I knowe by the sterres that shone by the moone
That fayre Bosse hooly was in my syght,
And that to my nature she sholle be coequall
And remayne as my fere euer in my syght,
By the purueyaunce of the goddes Imperyall
To my comforte shynynge as the sterres bryght." M. C. L.

NEW YORK CITY.

"What's the matter with" so and so?—In Pinkerton's *Scottish Ballads* one called "Get up and Bar the Door" gives the story of an obstinate couple who quarrel over who shall bar the door, but decide that the one who speaks first must do it. Two travelers come in the night, and, unable to get any answers to their questions, propose to shave off the old man's beard and to kiss the "gudewife." When the one who is to do the shaving objects that there is no water to be found, the other replies:

"*What ails ye at* the pudding-bree
That boils into the pan?"

This is only a form of the modern slang, "What's the matter with" "so and so?" meaning, "Why will it not answer the purpose?"

In his recent address on *Some Lessons of*

Antiquity, Max Müller said: "In language everything that is new is old and everything that is old is new;" and here is a practical illustration. M. C. L.

NEW YORK CITY.

L' état c'est moi (Vol. ii, p. 310).—The latest authorities are of the opinion that Louis XIV never used this expression. He lived it, and said things much to the effect, but the expression was coined for him.

J. H.

VIENNA, W. VIRGINIA.

Oil on Troubled Waters (Vol. i, pp. 151, 202; Vol. ii, p. 296).—The pouring of oil upon rough water to secure the safe passage of vessels was practiced by the ancients, as Plutarch and Pliny refer to it, but it is only within the last six years that our sea-going people have given it much serious attention. Benjamin Franklin made a study of the subject, and he has left on record the result of his experiments. This is how he explains the action of the oil:

The molecules of water move with freedom, and the friction of air in motion produces waves or undulations. These increase in size according to the depth of water, and other conditions. They are often the precursors of storms, and sometimes reach a height of forty feet. Yet a boat or a ship can ride them in safety. If, however, a sudden gale comes up, the swell becomes a raging sea.

The friction of the wind rapidly moving upon the exposed slope of the swell, produces little irregularities on the surface. These wavelets are then driven up the rear slope of the swell to its summit, while the forward slope has more and more protection from the wind, and becomer steeper and steeper. As the wind continues to blow, the crest of the storm wave constantly sharpens, until it is finally thrown over with irresistible force. A ship cannot rise up its abrupt front, and the water falls on the deck, sweeps everything before it, and often engulfs the vessel itself.

Now, the oil changes the storm wave into the heavy swell. It floats on the surface, spreads rapidly, and forms a film like an extremely thin rubber blanket over the water. The friction of the wind cannot tear the film and send those wavelets up the slope of the swell, and the ship is enabled to ride it in safety.

So it is seen that the effect is purely a mechanical change in the form of the wave; there is no apparent chemical change.

BOOKS AND PERIODICALS.

The CLEARANCE CATALOGUE of Jarrold & Sons, antiquarian book merchants, Norwich, Yarmouth, Cromer, and 3 Paternoster Buildings, London, England, consists of 66 pages of rare and curious books.

The *Medical Summary* is a striking illustration of a technical journal edited and compiled with such skill as to fascinate even laymen. The May number is especially interesting. (The *Medical Summary*, R. H. Andrews, M. D, editor, Philadelphia, Pa.)

The *Epoch*, that started as an experiment, is a success, and deservedly so. It is literary in its tone, with just enough crispness to tickle the palate of its readers. (The *Epoch* Publishing Company, 36 Union Square, N. Y.)

Poet-Lore, well edited and well managed, appeals to all readers of the great masters of English verse. It is attractive in appearance, and its monthly budget of notes and suggestions is always welcome. *Poet-Lore*, published by the *Poet-Lore* Company, 223 S. Thirty-eighth Street.)

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NOTES.

WHENCE THE WORD "CHESTNUTS" APPLIED TO OLD JESTS?

The classical reader, on hearing a well-worn jest, exclaims, "as old as the days of Hierocles!" the general reader, under the like circumstances, murmurs, "A Joe Miller!" but the ordinary listener of the present decade groans, "Chestnut!" and it is a singular fact that while all persons of any acquaintance whatever with books would be loth indeed to confess total ignorance in regard to the two names that have been so long associated with "jokeology," very few who use and appreciate the word "Chestnut" are aware of its true origin.

As is too often the case, as soon as the word was established and recognized as a valuable addition to our American vocabulary, stories were invented to account for

its existence and adoption. Some of these were clever, some only plausible, and others obviously unreal, and manufactured to fit the case. Mr. Joseph Jefferson, however, who should know whereof he speaks, is responsible for a recent explanation of the word "Chestnut," which to my mind is perfectly satisfactory. He attributes its introduction, in a slang sense, to Mr. William Warren, the veteran comedian of Boston.

To quote Jefferson's own words, "There is," he said, "a melodrama but little known to the present generation, written by William Dillon, called 'The Broken Sword.' There were two characters in it, one a Captain Xavier, and the other the comedy part of Pablo. The Captain is a sort of Baron Munchausen, and, in telling of his exploits, says: 'I entered the woods of Colloway, when suddenly from the boughs of a cork-tree'—Pablo interrupts him with the words, 'A chestnut, Captain, a chestnut.' 'Bah!' replies the Captain, 'Bobby I say a cork-tree!' 'A chestnut!' reiterates Pablo, 'I should know as well as you, having heard you tell the tale these twenty-seven times.'

"William Warren, who had often played the part of Pablo, was at a stag-dinner a few years ago, when one of the gentlemen present told a story of doubtful age and originality. 'A chestnut,' murmured Mr. Warren, quoting from the play, 'I have heard you tell the tale these twenty-seven times.' The application of the lines pleased the rest of the table, and when the party broke up each helped to spread the story and Mr. Warren's commentary. And this," Mr. Jefferson adds, "I really believe to be the origin of the word 'Chestnut.'"

Within a very recent period another feature has been added to this protest against antiquated jokes, in the shape of an imaginary bell which rings a quietus whenever the jest in process of telling begins to assume a familiar shape. This, it is said, is likewise of theatrical origin, and dates from an incident which occurred at one of our popular play-houses.

During the long run of a comic opera, when the "topical-song" man was nightly subjected to the fatigue of responding to frequent and enthusiastic encores, he one night exhausted his repertoire long before the delighted audience was ready to relieve him. He therefore began to repeat his last verse; and continued the repetition as often as he responded to the recall, the audience entering with him into the humor of the thing. But, after it had lasted some time, his fellow-actors back of the scene called out "Chestnut!" loudly enough to reach his ear, and, giving the signal, the bell rang, and the curtain suddenly dropped on the exhausted songster. The episode behind the scene found its way into the papers, and since then the "Chestnut bell" has been a familiar factor in the recognition of old jests.

Another story is told as the origin of "Chestnut." It is said that on one occasion when a number of actors were on their way from New York to Philadelphia, being the only occupants of their car, they became somewhat boisterously merry. Many jests, new and old, were bandied about, the old ones being greeted by a shower of chestnuts, in which edible the party was indulging at the time. Having reached Philadelphia, they entered a street-car, and jests and chestnuts were alike forgotten, until the conductor suddenly called out, "Chestnut," meaning Chestnut street, which was received with shouts of laughter from the group, who declared that their old jokes were known even in Philadelphia. This incident, too, reappeared in print, and although a very poor solution of the query, I have heard it frequently quoted as the origin of the expression.

There is also a "Chestnut Club" in Boston which has been regarded by many as the suggestion for the expression, threadbare jests being recognized in Boston as having necessarily emanated from thence. And I have even heard it hinted that the expression was as old as Homer, and that the "bell" had its origin in some monkish practice of the Middle Ages. May this not refer to the old custom of ringing bells to dispel evil spirits, storms, and pestilence so prevalent at one time? As the Athenians used to beat on brazen kettles to scare away the "furies," or perhaps the meaning might lurk in the old defiant expression "to shake one's bells," in allusion to the little bells

tied to the feet of hawks. The expression, "ring down" is certainly of theatrical origin, meaning to *end at once.* Dickens says, "It is time to ring down on these remarks" (speech at the Dramatic Fête).

BROWNING'S DICTION.

(Vol. ii, p. 304).—The second part of Mr. Emerson's article is devoted to the coinage of Mr. Browning's new words.* He says: "Browning's diction is rich in new words coined with great freedom. They are of four classes—nouns, adjectives, adverbs, with the interjection "aie," oh, from the French. The principle of analogy will account for many forms, words being formed similar in function and in form, or similar in function, and implying contrast in a part dissimilar in form.† This will account for *branchage* with leafage, *out-sight* with insight, *thishow* with somehow, *omni-benevolence* with omniscience, *Pompilian* and *Guidonian.* *Horn-blind* is made from the thought of horn-mad; *unpoped* and *repope* are contrasted forms from pope, *unhate* as a verb from hate, and so also *Ciceroize, ecclesiasticized* with Latinize.

The ease with which certain endings adapt themselves to the iambic metre may account, in some measure, for such words as end in *-ity, clericality, efficacity, detestability,* and *connubiality.* This may be an incidental reason for the adverbs *glimmeringly, correctively, forgivably, unmotherly, probatively,* and *ghastlily.* *Malleolable* has the extra syllable for the same reason, apparently. The Latin relative *qui,* used as a verb, takes *es* in the third sing., after the analogy of verbs ending in *y.*

Browning uses the common English prefixes and suffixes, so that the words coined do not have a foreign ring, and may easily ingraft themself upon the language. There is nothing peculiar in the forms *idyllist, clavecinist, wolfishness, unchariness, disenmesh, dishabituate, undistend, unself, unpoisoned,* and *outthrob.* So we find *pollent, olent, garnishry, crumblement, usurpature, signorial, interfilleted, abashless, mollitious, evolvible, plenitudinous.* *Franceschinihood* and *clownship* are such words as might easily be coined in conversation, with no thought of their use in literature. Such also is the adjective *twitchy.* *Discept* is used as a verb in something of the sense of except, take exception to, connected with the obsolete disception, a controversy. In *unhusk* the *un* is intensive, not negative. *Gnawn* is an analogous form for gnawed, and *elucubrate* is used in a new meaning, unless it be for elucidate. The expressive onomatopoetic verb *clump-clumped* is made from the provincial English verb clump, to make a noise. *Cursewise* is strictly a compound, but is written, as are many similar words, without the hyphen. *Griesly,* used as adverb and adjective, is perhaps the same as grisly but with different spelling.

Orvieto and *Bilboa,* for orvietan and bilbo, are the names of places instead of the things originating at them, and may be considered metonymy. *Clericate* is used with the idea of reproach that clergy does not have. *Caudatory* is a most expressive title for a hanger-on, and *aboriginary* gives to aborigines a new singular, with a less extended meaning than aboriginal. *Adoniad,* the noun, and the adjectives *Canidian* (from a sorceress mentioned by Horace), *Marinesque* (from the name of an Italian painter), *Trebbian, Teian, Thallassian,* are good examples of the ease with which Browning forms new words. *Lathen* uses the old English suffix *en* as in hempen. *Doited,* from doit, a Shakespearean word, is employed by Browning in the expressive characterization "the doited crone." *Inconscious* is for unconscious. *Cinct* in the compound *white-cinct* is made directly from the supine stem of Latin cingo. *Extravasate* is an adjective with the same form as the verb. *Panciatic* is a punning adjective on the Italian name Panciatichi; it rhymes with English lymphatic. *Paynimrie* is at least more musical

*The basis of the study of new forms has been the dictionaries of Webster and Worcester, with reference to Hallowell's "Dictionary of Archaic words," Wright's "Obsolete and Provincial English," and the new dictionary of the Philological Society.

† The Philological Society's Dictionary adopts *abashless, branchage, aboriginary,* new forms from Browning, and *artistry* in a new sense. But it omits *Adoniad, Canidian, caritellas,* and *Capucins,* all belonging in the parts issued.

than heathendom. *Ombrifuge* is strongly Latin in its make-up, while *paravent*, a screen, *volte-face*, a turn-coat, *scazons*, choliambics, are good French words. *Tern quatern*, anglicized from terne quaterne, is also a French expression in dice-throwing.

Here may be put the words from the Italian, with which Browning is so familiar from intimate association with the people, that we are not surprised at a long list from a single poem. Some of these are introduced without a change, some are shortened, and some take English endings. Of the first class are *festas*, holidays, *caritellas*, Caryatids, *sbirri*, bailiffs, *mannaia*, the name of a sort of guillotine from the Italian for hatchet, *principessa*, *stinche*, prison, *soldo*, penny, *crazie*, plural of *crazia*, a small coin, *pieve* and *duomo*, church, *facchini*, porters. The second class is represented by *tarocs*, from Italian *tarocchi*, a game at cards; while in the expression *que baioc*, the first is an Italian word complete, and the second is shortened from *bajocco*, a coin of three farthings. Of the third class are *baracan*, from *baracane* or *barracan*, a strong cloth, *porporate*, from *porporato*, dressed in purple.

WHO WROTE THE BALLAD "WILD DARRELL," AND WHAT PARALLELS MAY BE FOUND IN LITERATURE AND FACT?

There is no ballad bearing this title, but Scott has introduced into the fifth canto of "Rokeby," a ballad which has for its hero this wild Lord of Littlecote. The tradition upon which the tale is based was communicated to the poet by his friend Lord Webb Seymour, who in the early part of this century had his residence in Edinburgh; though Aubrey, the antiquarian and historian of Wiltshire (about 1675), seems to have been the first to put into circulation the romantic story which in Elizabeth's time was attached to the old English manor-house, Littlecote Hall, in Wiltshire.

Let us first consider the legendary aspect of the story, as related by Scott in his notes to Rokeby; actual history tells quite another tale.

On a dark, rainy night in November, an old woman who supported herself by nursing the sick was startled by a knock at her door; on opening it she was confronted by a horseman who had ridden in hot haste to procure her services, he said, for a person of rank. There was an air of mystery about the whole proceeding, as the strictest secrecy was enjoined, and she was also obliged to permit herself to be blindfolded, during the journey. The promise of a rich reward, however, quieted her scruples, and mounting behind the messenger, they were soon on their way. After a long and silent ride over rough and dirty roads, she was conducted into a house which, despite her sightless condition, she recognized as one of wealth and importance. When the bandage was finally removed she found herself by the bedside of a beautiful young woman, near whom stood a man of severe and haughty appearance.

Shortly after her arrival the lady gave birth to a son, which the man immediately demanded, and seizing the child hastened across the apartment to a blazing fire, into which he threw it, heedless of its cries and struggles, and there held it until life was extinct. The nurse, after affording such relief as was possible to the distracted mother, was again blindfolded, and after receiving a large sum of money, was conveyed to her home in the same manner as that in which she had come.

Greatly horrified by the deed she had witnessed, she immediately related the circumstances to a magistrate. While in attendance upon her patient she had cut a bit of material out of the bed-curtain and sewed it in again, with a view to identifying the place afterward; and had also counted the steps as she descended the main staircase. These two facts helped to fix suspicion upon William Darrell, at that time proprietor of Littlecote Hall, to which was attached a large estate.

The house being examined, and the nurse's story verified, Darrell was brought to trial, but by corrupting his judge saved his neck, only to break it a few months afterward in a fall from his horse. The spot where his death occurred is still known as Darrell's stile, and is held in superstitious awe by the peasantry after night-fall. In Scott's ballad a gray friar is sent for to shrive

a dying woman; he is conducted to the mansion with his eyes bandaged, performs his holy function to one in apparent health, and the next day all the country mourns the sudden death of the mistress of Littlecote Hall.

This is what legend and romance have done for Wild Darrell. It is only common justice, therefore, to see what history has to say of a character which, in story, appears as a villain of deepest dye. In his recently published work on "Society in the Elizabethan Age" Mr. Hubert Hall claims the just merit of having rescued the name of Wild Darrell from the greater part of the odium which has always been attached to it.

It appears that when his father, Sir Edward Darrell, died, in 1549, William, a boy of but nine years, was left in a position of peculiar difficulties. The property to which he was heir was of vast extent and value for those times, but in order to secure it from the rapacity of unprincipled relatives, he was forced into litigation with those who should have been his best friends; and during the whole period of his minority he was an exile from the house of his ancestors. His mother had married again, and gone to reside in a foreign country, while at Littlecote a spurious Lady Darrell, a favorite of the late lord, reigned supreme, and enjoyed the rental of many a fair manor unmolested.

The family of Essex, in whose veins ran the same blood as his own, were responsible for most of his embarrassment, thinking to profit thereby, but in every instance Darrell's triumph was complete. The victory, however, was dearly bought, for his adversaries, enraged by defeat, from that time devoted themselves to his destruction. They incited his tenants to revolt, and plunged him into so many law-suits that to defray the additional expense he was forced to pawn his plate, and involve himself in new difficulties with usurers and friends who lent him money. This was entirely foreign to his proud spirit, which brooked no interference willingly.

His tastes were simple; he enjoyed good cheer, but not through the services of a French cook; he drank moderately, but smoked, perhaps, to excess. He did not ride forth to hunt his neighbor's deer with a gay cavalcade, but dressed in gray fustian, like one of his own yeomen. A scientific and successful farmer, he could intelligently discuss the merits of the rarest tulip with his Dutch gardener, or, when not at law with them, treat his neighbors to learned disquisitions on the ancient fathers. He did not marry, but devoted the best years of his life to the service of the neglected wife of his father's youthful friend.

Sir Walter Hungerford abandoned his beautiful and accomplished wife and Darrell espoused her cause. This was an opportunity not to be lost, and the Essexes and their faction bestirred themselves; spies were employed, witnesses were suborned, and the matter was brought into court. While the case was on trial one of Darrell's servants was accused of the murder of a man named Blount; and, finally, Darrell himself was denounced as an accomplice in the crime. To this wild charge he replied with a mournful dignity which caused a visible embarrassment to his judges.

But he was a man marked for misfortune, and fell beneath the weight of the burden. For his guilty love, he atoned by bowing his haughty spirit to endure imprisonment and contumely worse to him than death. Overwhelmed with debt, at open warfare with friends and kinsmen, he was thrown into jail, and compelled to promise an enormous bribe of £3,000 to Pembroke, the lord-lieutenant of the county of Wilts, in order to obtain his release.

Reduced now to the extremity of sacrificing his estates and all hope of continuing his ancient line, he fled to the protection of the Court in London. There he was received with enthusiasm, and became a helpful participant in the preparations then in progress for the reception of the expected Armada. When this excitement had passed away he found himself with something like a dozen law-suits on his hands, which he fought blindly and hopelessly, but with a desperation characteristic of the man.

In July, 1589, he made his last visit home to Littlecote. Arriving in Newbury, he relieved the wants of the poor who flocked about him, the record of which outlay was the last transcription in the personal account books which have been so carefully preserved.

It is from this collection of private papers that Mr. Hall has drawn the material for his work. There is something strangely pathetic in the perusal of these simple details entered with his own hand, of one whom writers in all times have agreed to stamp as one of the blackest characters of his age.

Almost immediately after his return to his old home he was seized with a fatal illness, and died in the October following. Popham, faithful to the last, but wise only for himself, had an agent on the spot who seized the papers of the deceased, and dispatched them in chests to London to await examination. He soon took possession of Littlecote, which Elizabeth afterward deigned to honor with her presence, and if Darrell's frugal steward had remained in charge, he would have felt little joy at the scene of sumptuous extravagance and riotous splendor with which Popham replaced the sober cheerfulness of the old Elizabethan household.

Darrell's history, as related by Mr. Hall, is undoubtedly the only authentic account of this eventful, tempestuous life. There is in it much to censure and much to forgive, but one feels rather pity than scorn and detestation.

As to the other legends, which may be regarded as parallels to the poetic version of Wild Darrell's story, Scott has himself instanced one which was current in Edinburgh in his childhood.

In this case a clergyman was summoned hastily and secretly to the bedside of a young woman who desired the last offices. Having performed his part, and being threatened with death if he disclosed anything of the affair, he was taking his departure when he heard a pistol shot. The next morning he learned that a noble mansion at Canongate had been totally destroyed by fire during the night, and that the young and beautiful daughter of the house had perished in the flames. Many years afterward a fire again consumed the buildings which had been erected on that same spot. At the height of the excitement a female spectre appeared in the flames, and was distinctly heard to utter these fearful words: "*Anes* burned, *twice* burned, the *third* time I'll scare you all"; and ever afterward great anxiety was expressed if a fire occurred anywhere in that vicinity, lest the apparition should make good her denunciation. And it is interesting to note that a great fire did happen in the place at the end of the seventeenth century.

Another story, somewhat similar, is related by Wraxall in his "Historical Memoirs"—as having been communicated to him by Lady Hamilton—which tells of an Irish physician named Ogilvie, residing in Rome in 1743, who was taken, with his eyes bandaged, to a house in the country, where he was called upon to bleed to death a young woman who had dishonored her family—the family proving, afterward, to be that of the Duke de Bracciano. Wraxall supports the credibility of this tale by relating another, the truth of which was vouched for in Vienna and other German cities.

About 1774, some unknown persons came to the house of a Strasburg executioner and engaged him to make with them a long and secret journey for the purpose of putting to death a person of rank and distinction. He departed with them, carrying the sword with which he was accustomed to behead malefactors. After traveling for several days they crossed a draw-bridge, and he was conducted into a castle and ushered into a spacious hall draped in mourning, where a scaffold had been erected and every preparation made for the performance of his accustomed duty. A woman soon made her appearance, dressed in black and heavily veiled, so that he could catch no glimpse of her features. Without a complaint or word she laid her head on the block, and at a given signal he struck it off with one blow; after which he was immediately hurried away, and taken back to Strasburg.

There is a very general impression that this story has some historical basis; and many incline to the opinion that the person thus summarily dealt with was the Princess Augusta Elizabeth, daughter of the Prince of Würtemberg. She had been married at an early age to Charles Anselm, Prince of Thurn and Taxis, with whom she lived very unhappily, many say, because of her vicious disposition. She was accused of having made several attempts upon her husband's life, and was kept in confinement many years previous to the announcement of her

death; and there is much reason to believe that she may have suffered in some such manner.

To return to Wild Darrell; Hall observes that many family histories bear a marked resemblance to that of Darrell, but he probably refers to those events of his career unnoticed in the legends, but set down in history. The feudal records of Dacre and Bracebridge in the North; of the Greshams in the East; of Foljambe and Byron in the Midland; of Corbet and Kynaston in the West; of Bray and Shelley in the South, will be found to contain exactly similar incidents, differing only, and that not always, in degree. It was at Littlecote that William Prince of Orange tarried for a day or two in his advance upon London, November, 1688; and in the old hall of the mansion he entertained King James' commissioners. In relating this fact, Macaulay speaks of the interest attached to the house on account of the horrible and mysterious crime perpetrated there in Elizabeth's time.

Scott has left us a charming description of this typical old English country seat. Surrounded on three sides by a park that spreads over an adjoining hill, and on the fourth side by a meadow which is watered by the River Kennet, the situation is most lonely, and admirably adapted to the legendary atmosphere of the place. The hall is spacious and hung with old military accoutrements, which have long been a prey to rust. Up-stairs in one of the bed-chambers is a bed with blue curtains, in which is shown the place where a bit of the material has been cut out and stitched in again—a relic of poor Wild Darrell.

THE WORD "FIASCO."

Three explanations are given of the word "Fiasco," applied to a musical or dramatic failure. All agree in deriving it from the Italian, though it is used in several languages. (Ger. *Fiasko machen;* Fr. *faire fiasco;* Ital. *far fiasco.*)

1. *Fiasco* in Italian means bottle or flask. Stainer and Barrett's "Dictionary of Musical Terms" has the following:

"The *fistula pastoricia* was blown by the Romans to signify their dissatisfaction, and it is possible that the present term (fiasco) arose from the similarity between the shape of a flageolet (*flaschinet*), and a flask. The Italians now blow sometimes into the pipe of a key, whence the expression *colla chiava.*"

In like manner the Latin *ampulla*, originally a bottle, came by metonymy to mean bombast, hence the musical terms, *ampolloso, ampollosamente*, (Ital.)=in a bombastic, inflated style; and *ampoulé* (Fr.)= bombastic.

2. In making the beautiful Venetian glass, any piece which has the slightest flaw in the delicate work is turned into a common flask or fiasco, an article which the merest bungler can easily produce. Hence a failure is called a fiasco.

This theory seems the more probable, because the word comes from the Venetian dialect. Littré says of it—"Mais l'origine de la locution et le sens primitif ne sont indignés nulle part. L'Italien ne paraît pas avoir *fare fiasco*, du moins on ne trouve dans la Crusca que *appicare il fiasco*, attacher le grelot." But the phrase is found in the "Dizionario della Lingua Italiana" by Tommaseo e Bellini, defined—"Dicesi del non riescire in quello che si proponeva," and the Latin equivalent given, which certainly corresponds with the explanation above suggested: "Amphora corpit—urceus exit." And in Guiseppe Boeris' "Dizionario del Dialetto Veneziano," the phrase *far fiasco* is given as equivalent to the vulgar expressions for unsuccessful undertaking—*abortire, far un buco nell' acqua* (of which the latter, to make a hole in the water, is very graphic).

A French paper printed a story of a German who visited one of the Venetian glass establishments and, struck with the seeming ease of the process, asked permission to try his hand at glass-blowing. He found it more difficult work than it looked, and after many attempts, succeeded only in producing pear-shaped balloons or little flasks. The workmen, much amused, stood around him laughing and exclaiming at each successive failure "Altro fiasco! altro fiasco!" Some have thought this to be the origin of the phrase, which is doubtful.

The word is frequently used in Italian theatres to express dissatisfaction with an actor or singer. Even one false note will elicit the shout "Olà, olà, fiasco!"

"Suo progetto fece fiasco," and "riesci ad un fiasco completo" are common Italian phrases.

3. In 1547 Giovanni Lugi Fiesco, Count of Lavagna, entered into a conspiracy, the object of which was the assassination of Andrea Doria and his family, who then held the reins of power in Genoa. Everything was prepared for the attempt, when, before a blow was struck, the Count Fiesco, while crossing a plank to a galley in the harbor, missed his footing, fell into the sea, and was drowned. His confederates failed in their attempt on Doria; his brother was deserted and his whole family were punished for their ambition by ruin and proscription. It seems not improbable that this failure of Fiesco may have caused the word "fiasco" to be coined from his name.

N. B.—I have just come across two other explanations:

4. From the Spanish *chasco*, defined in Neuman and Baretti's Dictionary, "foil, frustration, disappointment, an unexpected contrary event."

5. The fiasco or flask of Venetian glass is so slender and fragile as to be easily broken. Hence an easily shattered dramatic or musical reputation. This seems less probable than the second theory.

QUERIES.

Eggs at Easter.—Will you kindly tell me through your paper the origin of eggs being associated with Easter, and when first spoken of or used in that connection.

EDWARD HARDING.

PHILADELPHIA, PA.

The use of Easter eggs is common to all Christendom, and seems to be a symbolic tradition of the primitive Church. It is explained in various ways. Some maintain, on the testimony of Ælius Lampidius, that it is a memorial of a red egg laid by a hen belonging to the parents of the Emperor Alexander Severus on the day of his birth. Others see in the custom a commemoration of that form of martyrdom known as *ova ignita*.

Among the Pagans the egg had a mystical symbolism relating to the origin of the universe.

The most probable theory, however, is that because of the phenomenon of hatching it was chosen as a symbol of the resurrection. At first the Easter eggs were taken to the temple and blessed by the priest, and then distributed to one's friends and family. But after awhile they came to stand merely for a festival, when they could eat the eggs that had been denied them during Lent.

In the thirteenth century the clerks, the university students, and other young people formed long processions, headed with banners, and marched to the cathedral, where they sang the *Laudes*, after which they asked for Easter eggs, which they sent to their families and friends.

In the course of the next two centuries they carried a basket full of gilded eggs to the king's ante-chamber, where he distributed them.

Both Lancret and Watteau painted Easter eggs, still preserved in the library at Versailles.

It is impossible to say when the first mention is made of them.

The Book of Gold.—What four poems are included in Trowbridge's "Book of Gold?" RESTLESS.

"The Book of Gold," "The Wreck of the Ferry Boat," "Aunt Hannah," "Tom's Come Home," "The Ballad of Arabella."

"Eheu Fugaces, etc."—Can you inform me where I can obtain a copy of the elegy written on Father Prout by some English author whose name I do not know? The first line of the poem is:

"Eheu fugaces—you are the graces."

If you can obtain this information for me you will confer a great favor on

JOS. I. HEALY.

WEST WASHINGTON, D. C.

The following lines may be found in "Fly Leaves," by C. S. Calverly. The

poem in which they occur is called a "Dirge," but there is no reference to Father Prout:

"Oh! Posthumus '*Fugaces labuntur anni*' still.
Time robs us of our graces, evade him as we will."

Suicides and Willows.—There is a popular idea that willow-trees are always planted at the head of suicides' graves. What are the facts? RESTLESS.

The willow-tree has always been associated with the idea of sadness, as you can see by referring to old songs in which the "willow" is the burden.

"She was in love; and he she lov'd prov'd mad,
And did forsake her; she had a song of—willow."
(Othello, Act iv, Scene 3.)

"I will play the swan,
And die in music—[Singing] Willow, willow."
(Othello, Act v, Scene 2.)

And again:

"In such a night
Stood Dido, with a willow in her hand,
Upon the wild sea-banks."
(Merchant of Venice, Act v, Scene 1.)

Donce says that this idea may have come from the cxxxvii psalm, verse 2, "We hanged our harp upon the willows," or else from the *weeping* willow and falling tears.

It was formerly the custom to bury suicides at the meeting of roads, with a stake driven through the body. It is possible that the stake was of willow which grows readily and would, therefore, mark the burial spot.

The Arrow and the Song.—Complete Longfellow's couplet beginning,

"I shot an arrow into the air,
It fell to earth I know not where,"

the next two lines run:

"For, so swiftly it flew, the sight
Could not follow it in its flight."

REPLIES.

Execution by Electricity (Vol. iii, p. 21).—The following suggestions have been received for the word to express execution by electricity:

Electrophon.

Electrophon would be a good Greek formation (φόνος "homicide"), but has the disadvantage that it suggests *phone*, which is something very different.

W. D. WHITNEY,
Yale College.

NEW HAVEN, CONN.

Electricize.

How would *electricize* fill the bill for the required word? It is from L. *electrum* and *cado, casum*, and seems to me a neater compound than anything from Greek *electrom* and *tuein*.

JAMES HUNTER,
Editor "Ogilvie's Imperial Dictionary."
Supplement to "Worcester's Dictionary."
PHILADELPHIA, PA.

Electroctony.

Perhaps *electroctony* (as if ἠλεκτροκτονία) might answer. κτείνειν means to execute judicially, and we have a classical μητροκτονία, "the slaying of a mother."

The word will be a hideous one, however compounded. Volapük would give you "lektinafunam."

WM. HAND BROWNE,
Johns Hopkins University.
BALTIMORE, MD.

Electrophony.

I am not sure but that the word has been proposed, though I do not find it in the dictionaries.

I should in any case propose *electrophony*, electro φόνος.

OLIVER FARRAR EMERSON,
Cornell University.
ITHACA, N. Y.

Thanelectrize or *Thanatelectrize.*

In compliance with your request, the staff of *The Popular Science Monthly* has considered the query for a word to express execution by electricity, and the result of a few minutes cogitation and lexicon work is the word *thanelectrize* or *thanatelectrize*, the Greek verb θανατόω meaning to put to death judicially.

EDITOR POPULAR SCIENCE MONTHLY.
NEW YORK, N. Y.

Thanatelectrisis.

In response to your request for suggestions for a word that shall express "execution by electricity," I would suggest "*thanatelectrisis*," from θανατόω, to condemn to death, and ἤλεκτρον, the word from which is derived "electricity." If this word be considered unwieldly, we might use the Latin derivative "*electricide*," from *electrum* and *cædere*.

D. W. NEAD,
The Harrisburg *Call*.

HARRISBURG, PA.

Electromort will, I suppose, occur to any number of your correspondents. But it is ungainly and unsatisfactory. W. J. P.

CAMDEN, N. J.

Electroctony or Electroctasy.

Why would not *Electroctony* (*Elektroktonos*—killing by electricity), or *Electroctasy* (*Elektro-ktasia*—drawing out by electricity), express the idea. I suppose an electrocide would be one who killed himself by means of electricity.

W. A. BARDWELL,
Librarian Brooklyn Library.

BROOKLYN, N. Y.

Fulmen.

Why not use the word *Fulmen*, "a thunderbolt," as a name for the apparatus? To make a jaw-breaking combination of polysyllabic blasphemy, merely to drag in both electricity and death, as *electromort*, *electroleth*, *dynamopath*, etc., as have been suggested, is not at all necessary. Fulmen is short and not unmusical; it means well and will, if properly applied, do well.

"And the sentence of this court is that you be taken to Auburn prison, there to be confined until——, when you will, within the yard of said prison, or the inclosure adjoining thereto, suffer death by the *fulmen*, and may God have mercy on your soul."

HENRY GUY CARLETON,
New York *World*.

NEW YORK.

Electricide.

M. VOOLE.

CHICAGO, ILL. Newberry Library, Chicago.

Electropœnize.

For execution by electricity I would suggest *Electropœny* (noun), *Electropœnize* (verb). F. A. FERNALD.

NEW YORK CITY.

Electrotheneze.

How would *Electrothenesis* and *Electrotheneze* do? Analogous to athanasia and euthanasia, but with the vowel changed to mark the terms as distinct from words whose significance is pleasant.

W. H. LARRABEE.

NEW YORK CITY.

Electrocution.

How will "*electrocution*" answer?

R.

LANCASTER, PA.

Electromor.

"Electromor" might answer as one word for "execution by electricity."

ANON.

CAMDEN, N. J.

Electromort.

It is somewhat difficult to suggest a euphonious term for execution by electricity. I think that "electromort" might answer the purpose.

T. WHITING BANCROFT,
Brown University.

PROVIDENCE, R. I.

Electricide.

Your request was received to-day. By every law of analogy and usage *electricide* seems to me to be the word.

Will you please let me know the result of your inquiry?

W. M. BASKEVILL,
Vanderbilt University.

NASHVILLE, TENN.

Electroctony.

How would *electroctony* (Greek *electron* and κτείνω) do?

JOHN G. R. MCELROY,
University of Pennsylvania.

PHILADELPHIA, PA.

Electroed.

Why not *electroed?* What say you?

"Electrode" is its only competitor, and it is a noun and spelled differently.

J. W. MOUSER,
Librarian Missouri State Library.
COLUMBIA, MO.

Electrostrike.

Since, practically, the fact that a word is a hybrid does not necessarily prove fatal to it, provided it have by its force or *obviousness* strong claims to popular favor, I would venture to suggest for the idea of "execution by electricity" the word *electrostroke*, with its cognate forms *electrostrike–struck*, etc. Such an expression would be more likely to make its way into general use than a more learned derivative.

MELVILLE B. ANDERSON,
IOWA CITY, IA. State University of Iowa.

Joltacuss or Voltacuss.

How would this do? Verb, *Joltacuss;* noun, *Joltacussion.* Jolt is a shock. May be *Voltacussion* would be better, however.

NEW YORK CITY. E. W. (BILL) NYE.

All the World, etc. (Vol. iii, p. 21).—General Taylor was made ridiculous for a time by the sentence which occurred near the beginning of his message to the Thirty-first Congress, December, 1849, as follows: "We are at peace with all the world, and seek to maintain our cherished relations of amity *with the rest of mankind.*" But Mr. Buchanan also matched it in a speech which he made at the South, in which he said, "I do believe, gentlemen, that *mankind* as well as the *people of the United States*, are interested in the preservation of this Union." It is also a matter of record that John C. Calhoun, in commenting upon the clause in the Declaration of Independence to the effect that all men are created equal, remarked that "only two men were created, and *one of these was a woman.*" H. W. B.
MILWAUKEE, WIS.

REFERRED TO CORRESPONDENTS.

Cocoa for Yams.—What is the origin and original application of the expression—of West Indian derivation, I suspect—to "give one Cocoa for Yams"?

P. S. H.

COMMUNICATIONS.

"Cinching Up."—The frontispiece of the May *Century* is a picture, entitled "Cinching up," by Mary Halleck Foote. In the descriptive article that follows the readers are told everything about the picture except what it means.

The word *cinch* (Latin *cingo*) is a word like *sombrero* and *chaprero* that has found its way into our language through the Spanish, and refers to the peculiar way in which the saddle is put on a Western horse. There are no buckles on the belly-band, and their place is supplied by two rings through which is passed the *cinch*-strap, which is tied by the *cinch*-knot.

To "*cinch up*," therefore, means as a reference to the picture will show, to tighten the girth. [ED.]

Telling the Bees (Vol. i, p. 312; Vol. ii, pp. 238, 274).—This old superstition seems to have been pretty well spread all over the British Isles, as well as France and other countries.

In Lithuania, when the master or mistress of the house dies, it is considered necessary to give notice of the fact to the bees, horses, and cows, by rattling a bunch of keys; and it is believed that if this were omitted, the bees and cattle would die. See the *Journal of Agriculture, Highland, and Agricultural Society of Scotland*, October, 1848, p. 538.

Oliver, in his account of Cherry Burton ("History of Beverly," p. 499), speaks thus on the superstitious practice of informing bees, and putting them in mourning on the occasion of a death in the family:

"The inhabitants entertain a superstitious belief that when the head of a family dies it is necessary to clothe the bees in mourning on the funeral day to ensure future prosperity of the hive."

In a note, he accounts for the ceremony's origin by a quotation from Porph ("De Ant. Nymph," p. 261), in which honey is

spoken of as being "anciently a symbol of death."

* * * * * *

I find quoted in London *Notes and Queries* from "Der Zauber von Rom," the following: "A strange custom here at home, to cause the death of the master of the house to be announced by the servant man to the bees, going amongst the bee-hives with these words: 'The mistress sends her best compliments and the master has died.'" —Ed. 1863, Leipzig, Brockhaus, Vol. i, pp. 82, 83.

I have found numerous other articles mentioning the custom, but nothing definite as to the origin. Cannot some of the readers of NOTES AND QUERIES tell me?

JOSEPH H. PULLEN.

MEMPHIS, TENN.

Original Indian name of Philadelphia (Vol. ii, p. 310).—Samuel Smith speaks of the Indian name of Philadelphia in the "History of New Jersey," 1765. See p. 108, where the author says: "In the 10th month O. S., 1678, arrived the Shield from Hull, Daniel Towes commander, one of the ships mentioned in the above letter, and dropped anchor before Burlington, being the first ship that came so far up the Delaware. Against Coaquanock,* being a bold shore, she went so near in turning that part of the tackling struck the trees; some one on board then remarked it was a fine spot for a town."

* "*The Indian name of the place where Philadelphia now stands.*" Some other authority, I think Westcott, in his "History of Philadelphia," gives the meaning of Coaquanock as something similar to the definition of your correspondent.

W. J. P.

CAMDEN, N. J.

Hawthorne and Bishop Porteus (Vol. ii, p. 263).—Goethe has the very same thought—beautifully expressed in a minor poem, but poetry is the object of the comparison, not Christianity. The poem is translated by Aytoun and Bowring—the copy I give is Bowring's version:

"Songs are like painted window panes.
In darknesss wrapped the church remains,
If from the market-place we view it;
Thus sees the ignoramus thro' it.
No wonder that he deems it tame,
And all his life 'twill be the same.
But let us now inside repair,
And greet the holy chapel there!
At once the whole seems clear and bright,
Each ornament is bathed in light,
And fraught with meaning to the sight.
God's children! thus your fortune prize,
Be edified, and feast your eyes."

Aytoun's version is longer and even more decided and clear. The idea is precisely the same, and a very beautiful one.

E. PRIOLEAU.

MEMPHIS, TENN.

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NOTES.

WHENCE THE NAME "WELSH RABBIT"?

It used to be a common habit with etymologists when the meaning of a word was not obvious, to remedy the difficulty by altering it a little, so as to make it reasonable; to do, in fact, with scientific pretension just what costermongers and street Arabs do for colloquial purposes. One of these clever scholars (philologists are sometimes run away with by their inventive genius), puzzled that a "Welsh *rabbit*" should be invariably represented by a piece of toasted cheese, decided that time and the corruptions which time affects, must have been at work at the name of this edible, and that it was probably originally a Welsh *rare-bit*.

The public was only too glad to have the matter settled so satisfactorily, and took to

spelling it accordingly, so that even now, the best edition of Webster (Bell and Daldy's) gives it as, "properly *Welsh rare-bit.*" Now Mr. Taylor, who is learned in the philology of slang, declares this is "all stuff and nonsense;" the very name rare-bit, is, he says, a fiction; for "Welsh rabbit" is a genuine slang term, belonging to a large and numerous class which describe in a humorous manner the special dish, product, or peculiarity of a particular district. Hawthorne once declared that during a certain sea voyage he had consumed a "whole warrenful of Welsh rabbits."

This mode of expression is the mock heroic of the ordinary eating-house, whereby some homely viand is served up under the name of some dainty article of food which it is facetiously supposed to supersede or equal. Thus, a sheepshead stewed with onions—a dish much affected by the German sugar-bakers in the East End of London—is called a "German duck," or a "Field-lane duck;" a "Leicestershire plover" is a bag-pudding (rag); in West India, a favorite dish is a certain species of dried fish popularly known as a "Bombay duck;" "Glasgow magistrates," "Gourock hams," "Dunbar wethers," and "Norfolk capons" are but red herrings in disguise.

"Mummer's feed" is a herring, which we call a "pheasant," says a strolling actor in Mayhew's "London Labor and London Poverty" (III, 151), and in French, it again appears as "poulet de carême." In French slang, a crust of bread rubbed with garlic is a "capon," and Fuller says, in the "Worthies of England," "I understand that the Italian Friars (when disposed to eat fish on Fridays) call a capon a 'pisca è corte'—a 'fish out of the coop.'"

"Bristol milk"—by which is meant sherry-sack—is the usual refreshment which the courteous Bristolians present to strangers when first visiting their city. The Cambridgeshire laborer feasts on a "cobbler's lobster," and cares not that it is in reality but a bit of cow's-heel. Potatoes are euphemistically called "Irish apricots" and "Munster plums;" "Gravesend sweetmeats" are shrimps; "Cape Cod turkeys" are codfish; and "Albany beef" is sturgeon; or, an "Essex stile" is a ditch; an "Essex lion," a calf; while a "Jerusalem pony" is a donkey.

The name Welsh rabbit recalls many festive scenes in "The Newcomes," when the Colonel and his boy sat around a cozy little table at the club, with a Welsh rabbit, a pipe each, jolly companionship, and a good song all round. The primitive chop-house which they frequented made no effort to pass off the bit of toasted cheese as a "delicious morsel," a "rare-bit;" but some of the superfine restaurants display their learning in the menus which announce "Wouelche Rabette," or "Scapin Gallin." The Welsh love for "cawse boby" (toasted cheese) is well known; but we are, nevertheless, to smile at this simplicity, and remember that "one of the besetting sins of philologists is the determination to find an etymology in everything whether it has any or not."

WHAT WELL-KNOWN POET WAS CALLED "THE COOL OF THE EVENING," AND BY WHAT FAMOUS HUMORIST?

It was Charles Lamb who first called Wordsworth the "Cool of the Evening," but the nickname is now somewhat more famous as one of Sydney Smith's *bon mots.* The anecdote which relates the circumstances under which he used it is entitled "Youth and Familiarity."

One evening, while dining with Theodore Hook and others, at the house of Mr. H., Smith was excessively annoyed by a young fop who insisted upon calling him *Smith;* as, "Smith pass the wine," etc. Presently the young man announced that he had received an invitation to dine with the Archbishop of Canterbury, and asked the reverend canon "what sort of a fellow is he?" "Oh! very good sort of fellow, indeed," replied the satirist; "only let me give you a piece of advice! don't call him Howley!" This rebuff amused the company vastly, but the object of it, being a "fool at all points," did not see this point, and rattled on in happy unconsciousness.

Soon afterward one of the party rose to depart, pleading an engagement at a soirée at Gore House. "Take me with you," roars out young Hopeful. "I've the great-

est possible desire to know Lady Blessington." This request was very naturally demurred to, on the ground that a visitor was not authorized to introduce uninvited guests. "Oh!" said Sydney Smith, "never mind, I am sure her Ladyship will be delighted to see our young friend; the weather's uncommonly hot, and you can say that you have brought with you the '*Cool of the Evening*.'" The same story is repeated by Barham, in a slightly different manner.

It seems strange that so witty a nickname should appear to be such common property. In enumerating the political sobriquets applied to people of eminence, by the English press, the *Pall Mall Gazette* is quoted as furnishing the following specimens: "The late Lord George Bentinck was always spoken of as 'The Bo'sun,' from his affection for the sea and all that floats thereon; Lord Henry Lennox's posturings made 'Miss Lennox' particularly appropriate; Lord Beauchamp, when he sat in the lower House, was 'Miss Fanny;' and Lord Elcho, now Earl of Wemyss was invested with the title of '*The Cool of the Evening*,' so smilingly complacent was he in his corner below the gangway."

WHENCE THE NAME "MOTHER CAREY'S CHICKENS"?

The name "Mother Carey's Chickens" and "Stormy Petrel" are applied by sailors to the bird known to ornithologists as the *Thalasidroma pelagica*. Despite its name, it is a tiny creature, scarcely larger than a lark, the very smallest web-footed bird known; of a sooty-black color, with a little white on its wings and tail, and so thoroughly given up to an Esquimau diet of fish and whale blubber as to be extremely unpleasant to approach.

According to Yarrell (a close student of bird life, and an enthusiastic inquirer into the myths and legends connected with different species), the name "Mother Carey's Chickens" was first bestowed upon the stormy petrel by Captain Carteret's sailors, and he suggests that it may have been the name of some celebrated old hag whose memory they thus jocosely perpetuated. It seems much more probable, however, that the name may be regarded as an English corruption of "Mater Cara" (Dear Mother), the appellation bestowed by Italians upon the Virgin, who from time immemorial has been regarded as the special patroness of mariners.

The halcyon, which has been in a measure identified with the petrel, is familiarly known on the Mediterranean coast by the French as "l'oiseau de Notre Dame," "avis Sanctae Maria," and by the Sardinians as "ucello pescatora Santa Maria." Birds of this class, which are thought to give friendly warning at sea of approaching storms, are naturally regarded as birds or messengers of the Virgin, who, in the character of their patroness, has the safety of the mariner in her special keeping.

This is the more probable, when we bear in mind the great power over the sea attributed by the Romish Church to the Holy Mother, who is the sailor's "Stella Maris," whose protection he invokes in song when danger threatens on the deep:

> "Salve splendor firmamenti!
> Tu caliginosae menti
> Placa mare, maris stella,
> * * * * *
> Ne involvat nos procella
> Et tempestas obvia."

The modern sailor is, as every one knows, full of the oddest superstitions, which have survived among seafaring men from the earliest ages of navigation. And Jack Tar of to-day pays his respects to auguries in the same manner as did the Greek sailor of Aristophanes' time, more than two thousand years ago. Peisthetairus, in "The Birds," says: "Some one of the birds shall always foretell to him that consults them about the voyage; 'now sail not, there will be a tempest; now sail, gain will ensue.'" We have read that Alexander was led on to a victory over his great adversary, Darius, by the encouraging flight of an eagle, and that Romulus "builded his kingdom by flying of fowls and soothsaying."

Pennant, in his "Zoology," says that the great auk having been observed by seamen never to wander beyond soundings, they are accustomed to direct their vessels by its appearance, being assured they are not very remote from land. Thus it is that the sud-

den sight of a flock of stormy petrels fills the sailor with forebodings. Observation has taught him that when this bird (which receives this one of its many names in allusion to its apparent walking along the surface of the water as *Saint Peter* essayed to do) becomes unusually rapid in its movements it is providently bestirring itself to gather food, that it may return to its home on the shore before the storm breaks.

Quantities of these birds, therefore, although invisible at other times, during or just before a storm, surround the vessel in lengthened trains to catch any particles of food which may be thrown overboard, or to pick up the small fish, molluscs, and other animals which the agitated ocean brings in abundance to the surface of the water. Sweeping about like a flight of arrows, now descending into the deep valleys of the abyss, and now scarcely touching the foamy crest of the highest wave, they dart hither and thither, in apparent delight, unmindful of the misgivings with which the poor sailor is watching their performances.

Although universally regarded as ominous of evil, all have a superstitious dread of injuring them, many believing that they are witches, or that each one contains the soul of some shipwrecked mariner. And as they are always in motion, never resting, they are sometimes called by the French "Ames damnées."

As these small birds are known as "Mother Carey's Chickens," it is but a natural consequence that the great black petrel, belonging to the same family, frequent in the Pacific Ocean, and a ravenous feeder upon dead whales, should be called "Mother Carey's Goose;" and when it snows the sailors say "Mother Carey is plucking her goose," supposed to be a facetious interpretation of the old German legend that described the snow as the feathers falling from the bed of the benignant goddess Hulda, when she shook it up in making it.

The name "Mother Carey's Chickens" came to be also applied to the mobs which thronged the streets of Paris during the first great French Revolution; they were so called because their appearance, like that of the "stormy petrel," was the foreboding of woe, the heralding of a tumult and political stormy weather. Carlyle, in his chapter on the "Insurrection of Women," pictures one of these crowds which issued from the guard-house "Like snow-break from the mountains, every staircase a melted brook; it storms tumultuous and wild-shrilling; in the rear stones already fly; women, copiously escorted by hunger and rascality, press on, while guidance there is none but two drumsticks—a slow-moving chaos, the modern saturnalia of the ancients."

A GALLIC VIEW OF BROWNING.

"Even Homer sometimes nods." Witness the following from that most admirable book of reference, Larousse's Dictionary. At the end of the article on Robert Browning, it says: "Selon les meilleurs critiques, il y a plus de similitude entre la nature du talent de M. Browning et celle des Amêricains contemporains *Emerton* (*sic*: presumably Emerson), *Wendell Holmes* et *Bigelow* (this must be James Russell Lowell) qu'avec celle de n'importe quel poëte anglais."

MSS. OF ANSWERS TO PRIZE QUESTIONS.

There are still a number of answers to Prize Questions remaining unclaimed in this office.

If not sent for by July 1st, they will be destroyed.

"THE SPECTRAL HOUND."

The phrase is found in Scott's "Lay of the Last Minstrel:"

> "For he was speechless, ghastly, wan,
> Like him of whom the story ran,
> Who spoke the Spectre-Hound of Man."

For the superstition which it represents we must go far back into early mythologies, both Roman and Aryan, and notice the place held there by the dog.

In Fiske's "Myths and Mythmakers," Odin is classed among Psychopomps, or leaders of souls, and we are told that often he figured as a dog. "By the Aryans the howling wind was conceived of as a great dog or wolf. As he was heard speeding by

the windows or over the house-top, each trembled lest his own soul might be required of him. Hence the portent of a dog howling under the window. It is the fleet greyhound of Hermes come to escort the soul to the river Styx." When death occurs among the Parsees, a dog is brought in to look upon the body, as in India he is brought to the bedside of those dying, apparently to ensure an escort for the departing soul.

This custom is probably connected with the Parsi tradition, and the similar Indian myth, that the two dogs of Yama or Yima, the Lord of Death, "the first lightning-born mortal who discovered the way to the other world," go through the earth seeking those who are marked for death, in order to accompany their souls to the eternal realms.

In these dogs—*Cerbura*, the spotted, and Syama, the black—we see a connection in name as well as in nature with Cerberus, the watchful guard of the infernal regions. In Middle-age legends these dogs become the coursers of the Wild Huntsman, Hackleburg, or Hacklebarend, and with fearful yelpings accompany their lord in his spectral chase through the air, during all the year, except the twelve nights between Christmas and Twelfth Night, when their hunt is on the earth. If any door is left open on the night when Hackleburg goes by, one of the dogs will run in, and taking his place on the hearth refuse to be dislodged until the night when the hunt comes round again and he joins it, and during the whole year misfortune follows that household. This Wild Huntsman, we may pause to say, was, according to one version of the legend, the chief huntsman of the Duke of Brunswick, who preferred, even on his death-bed, the noise of his hounds to the consolations of Holy Writ, and was doomed by the attendant priest to hunt on until the Judgment. Another story makes him a wicked lord who would willingly have forced his peasants to assist in his hunts, even on the Sabbath, and who, being joined one day by two horsemen, one mild, the other fierce and unholy, turned deliberately to the Evil One; and now, driven by the fiend, is doomed

"To chase forever on aerial ground."

Among the Egyptians, the dog-headed Anubis accompanied Isis in her search for the grave of Osiris.

At first the mission of these dogs to mortals called from earth was beneficent and protective. The dogs of Odin the Allwise—Geri and Freki—stood beside his throne in Asgard, but, as always, when the old heathen religion was displaced by Christianity, the degradation of the olden divinities followed; Odin became a malevolent fiend, and his dogs the leaders of a pack of hell-hounds. The Scandinavian superstition has mingled with the Saxon, and left its traces in England.

In Devonshire we find the spectral hounds called "Yeth-hounds," in Lancashire, "Gabriel hounds," or "ratchets;" in Cornwall, "the devil and his dandy-dogs;" in Wales, "Cwn Aunwn" or "hell-hounds," "Cwn bendith en Mammau," "Dogs of the Fairies," and "Sky-hounds." But wherever heard—over the wastes of Dartmoor, the meadows of Devonshire, or the hills of Wales; in England or in Germany, they are ever evil spirits hunting for the souls of the dead, or the omen of disaster in some way. No explanation that the supposed yelping of the Gabriel hounds is really the *honk* of wild geese—the "bean goose," Anser Segetum—flying at night will drive the superstitious dread from the peasantry. *En passant*, Charles Reade introduced the Gabriel hounds into "Put Yourself in his Place" with good effect.

These ominous hounds are oftener heard than seen, and when visible, usually but a single dog presents itself as a veritable demon. That Satan and evil spirits generally assumed the form of a black dog is a fact made familiar in many an old story and monastic legend. A well-known example is in "Faust," where Mephistopheles assumes the form of a spectral dog with such wonderful effect. On his first appearance, when Wagner perceives "nothing but a poor fool of a poodle," Faust, sadly wiser, says:

"Do you see that black dog?

* * * * *

Do you observe how in wide serpent circles
He courses round us? Nearer and yet nearer,

Each turn—and if my eyes do not deceive me,
Sparkles of fire whirl where his foot hath touched."
(Austin's Translation.)

The superstition is current in many places that before death or calamity of some kind, a spectral dog is seen, not haunting one locality, but showing himself from time to time at different points. It is described in Wales as "a shaggy dog of wondrous size." In an article in *The Gentleman's Magazine*, afterward republished in the *Living Age* in May, 1880, entitled, "The Dog and its Folk-lore," Mr. Thistleton Dyer says this spectral dog "is described as often larger than a Newfoundland, shaggy and black, with large ears and tail. Its form, however, is so decided, and its look and movements are so thoroughly natural, that many, we are informed, have often mistaken it for a natural dog."

In Lancashire, this dog is called "Trash" or "Striker," the first name in allusion to the *plashing* sound of its feet in walking; the last to the sound of its voice to those unable to perceive its form. It is always the forerunner of disaster. If any follow it, it retreats, facing the pursuer, and vanishes when his attention is momentarily diverted.

In Yorkshire and in Cambridgeshire the apparition is called "Shack" or "Shock;" in Wales, the "Manthe" or "Manthe Doog." Timbs's "Abbeys and Castles of England and Wales" gives an account of a "Manthe Doog" in the shape of a shaggy spaniel that haunted Peele Castle, on the Isle of Man, and particularly favored the guard-chamber, where it often came to lie by the fire in the evening. The soldiers refused to be left alone with their spectral visitant, but one man, made courageous by liquor, followed the apparition into the passage whence it came. His comrades heard a great noise, but dared not go to his rescue, and when the man returned he was unable to speak, and soon died in great agony. It is probably to this or a similar legend that Scott's lines refer.

These canine apparitions are sometimes thought to be perceptible to their own species when invisible to men, but dogs, as well as other animals, are credited with the power of seeing spectral or spiritual visitants when human beings cannot discern them. It is by this faculty that many who accept the omen of a dog howling beneath the windows of a dying person, would account for it—that the dog sees the spirits waiting to convoy the departing soul.

WHAT IS THE ORIGIN OF THE WORD "SPINSTER"?

Blount in his "Law Dictionary" says, "It is a term or addition in our law-dialect given in evidence and writings to a *femme sole*, as it were calling her a spinner, and this is the only addition for all unmarried women from the Viscount's daughter downward;" and Lord Coke writes, "If a gentlewoman be named spinster in any original writ, etc., she may abate the same, for she hath as good right to that addition as Viscountesse, Dutchess, etc., have to theirs." Ladies entitled to armorial bearings carry them on a lozenge or spindle-shaped shield. But time rules all things, and the term is now only applied to females not of gentle birth. These distinctions cannot be traced to their source, but they indicate a great change of feeling among the upper classes in the sixteenth century. One reason, doubtless, was that the name was applied to women of evil life, who were set to enforced labor of spinning in the Spittal or House of Correction, and thus were spinsters. (See note at end.) Perhaps, among other causes, the art of printing helped to bring it about. Women of condition now devoted themselves to reading, and the wheel and distaff being left to humbler hands, the time-honored name of spinster was considered too homely for a maiden above the common rank.

Originally, words ending in *ster* were limited to females, as opposed to words in *er;* the single word spinster still retains its feminine force. The *spear* side and the *distaff* side were legal terms to distinguish the inheritance of male from that of female children. Alfred the Great uses the distinction in his will; and the distaff became a synonym for woman herself, the Salic law giving rise to the French proverb, "The crown of France never falls to the distaff." The spindle and distaff are necessarily co-

eval with the first efforts of the human race to clothe themselves, and are found on the monuments of Egypt, in ancient mythology and literature, and always considered as the insignia of womanhood. They were at first very simple arrangements to form the thread, the distaff upon which to hang the flax or tow held under the arm, and the spindle, a loaded pin or stick, dangling or turning in the fingers, and forming an axis around which to wind the thread as soon as made. They are still used in Hindostan. Small perforated stones, called *whorls*, are to be seen in museums, the earliest form, in use among the Laps and other barbarous tribes. Solomon, Prov. xxxi, 19, speaks of woman as laying her hands on the distaff. Homer and Herodotus allude to the implements. Homer's princesses had theirs gilt. Hector set Andromache to spinning. The Three Fates, spinning the thread of destiny, is one of the oldest mythological ideas. Hercules merited the title of spinster when he plied Omphale's spindle. King Edward, *the Elder*, commanded his daughter to be instructed in the use of the distaff, and Chaucer, ungallantly says:

"Deceit, weeping, spinning, God hath given
To women kindly, while they may live."

The lady carried her distaff in her jeweled girdle and her spindle in her hand when she visited a neighbor, and Burn's "bonny Jean" used them too.

Among our frugal forefathers, Pulleyn says, it was a maxim that a young woman should not be married until she had spun herself a set of body, table, and bed-linen. In contradistinction to spinster, a married woman was termed a wife, or "one who has been a spinner." Saxon *wif*, from *wyfan* or *wefan*, to weave, that process being in general attended to by the mistress of the family, the pattern or *weave* often being an heirloom from mother to daughter.

"The princess in the fairy-tale, destined to die by a spindle piercing her hand, might now wander from Land's End to John o' Groat's House and never encounter one, save in an archæological museum."

R. CHAMBERS.

A young woman was presented to King James I as an English prodigy of learning, speaking several languages and with considerable knowledge of other branches. The King expressed himself as favorably impressed with the damsel's accomplishments, "but," he said, "can she spin?"

St. Distaff's Day (January 7th) was at one time kept with considerable rough play between the maids and working men, but has long since fallen into innocuous desuetude.

Note to page 54. Many would never be indited spinsters were they spinners indeed, nor come to so public and shameful punishments if painfully employed in that vocation.

Fuller: "The worthies of England."

Geta: "These women are still troublesome. There be houses provided for such wretched women, to set ye a spinning."

Drusilla: "Sir, we are no *spinsters*, nor, if ye look upon us, so wretched as ye take us."

BEAUMONT FLETCHER.

The Prophetess (Act 3, scene 1).

John Northbrooke, 1579, says: "It was the custom in olde times there was carried before a mayde when she should be married and come to dwell in her Husbande's house, a Distaffe charged with Flaxe, and a Spyndle hanging at it, that she might be myndfull to lyve by her labour."

In our day the word spinster has become almost a term of reproach, being applied chiefly to old maids.

QUERIES.

American Dialect Society.—Is there a society of this name?

M. N. HARWOOD.

ASHEVILLE, N. C.

The *American Dialect Society* was organized on the 13th of March last, in Sever Hall (Harvard College), Cambridge, Mass., with these officers: Professor F. J. Child (Harvard University), President; Professor J. M. Hart (University of Cincinnati), Vice-President; Professor Edward S. Shel-

don (Harvard University), Secretary; Professor C. H. Grandgent (Harvard University), Treasurer; Professors G. L. Kittredge (Cambridge), and Sylvester Primer (College of Charleston), as colleagues of the Secretary on the Editing Committee; and as further members of the Executive Committee, Professors F. D. Allen (Cambridge), B. I. Wheeler (Cornell University), and C. F. Smith (Vanderbilt University).

Any person may become a member of the society by sending one dollar, with his name and address, to the Treasurer, and may continue his membership by payment of the same amount annually thereafter, this payment being due on the first of January.

Its object is "to collect and publish, from time to time, material relating to dialects" limiting these dialects to the "spoken English of the United States and Canada, and incidentally of other non-aboriginal dialects spoken in the same countries."

Medici Family.—For what eminent good and what great evil is the world indebted to the Medici family? C. W. A.

BALTIMORE, MD.

The Medici family are celebrated as patrons of arts and letters, and it is also stated that under their *régime* pawnbroking was first tolerated.

Two-foot or Two-feet.—Is it correct to say a two-feet or a two-foot measure?

QUERIST.

PHILADELPHIA, PA.

Two-foot, by all means. The tendency in all of such compound adjective phrases is to retain the singular number—*e. g.*, "A ten-thousand-dollar house," "a three-quarter photograph," etc.

Foot-passengers.—Will you tell me why the portion of a bridge devoted to pedestrians and the pedestrians themselves are frequently spoken of as "foot-passengers?" Here is an example: "The bridge will provide for railroad tracks and below will be accommodations for foot-passengers." QUERIST.

PHILADELPHIA, PA.

The word *passenger* has properly a passive sense, meaning one is carried or passed along, but, inasmuch as the bridge acts so as to pass the pedestrian over, the word has lost its original meaning in this phrase.

Destruction of Polish Nationality.—The passing of what law insured the destruction of Polish nationality? C. W. A.

BALTIMORE, MD.

The ukase of 1867 declared Poland to be an integral part of the Russian Empire, and its inhabitants one and the same as the people of Russia.

King saved by a cobweb.—What monarch's life was saved by a cobweb, and what were the circumstances connected with it? C. W. A.

BALTIMORE, MD.

The Talmud says that when David was fleeing from Saul he took refuge in the cave of Adullam, and while he was there a spider spun its web over the mouth of the cave. When Saul in pursuit came to the cave he passed by without looking in, because the spider-web seemed to show that no one had recently entered the cave.

The same story is told of Mahomet and also of St. Felix, who is sometimes represented in art with a spider spinning its web.

Fan-Tan.—How is the Chinese game of fan-tan played? X. X. X.

PHILADELPHIA, PA.

Fan-tan is a game of odd and even. The method of playing is as follows: The banker sits at the head of a table and in front of him are placed a panful of "cash" (small brass coins with a hole in the centre). Before any bets are made he takes from the pan a quantity of these coins and covers them with a brazen cover. The players then place their bets on a small sheet of tin that is divided into different sections. When all bets are made the cover is raised, and the banker with a long stick begins to count the "cash" under the brazen cover, counting four at a time, and touching them only with the stick, which he puts in the hole in the centre of the coin. The final count will show whether the whole number was odd or even, and the banker then pays even money. Betting is also allowed as to

the exact number left in the last group, one, two, and three, with proper odds.

Highbinder.—What is the origin and meaning of the word? X. X. X.

PHILADELPHIA, PA.

The Highbinders are the authorized secret police of the Six-Companies. They are to the Six-Companies what the Danites were to the early Mormon Church. It is said that they got their name from their peculiar method of assassination, namely, by strangling the victim.

Spellbinder.—What is the origin and exact meaning of this word?

X. X. X.

PHILADELPHIA, PA.

The name of "Spellbinder" was first given to the enthusiastic speakers of the Republican party, each one of whom came to headquarters full of enthusiasm because he had held his audiences "spellbound." The Spellbinders' association was subsequently formed, and a periodical—"The Spellbinder"—was inaugurated.

REPLIES.

Execution by Electricity (Vol. iii, p. 45).—As to execution by electricity, why should not we submit to the circumlocution? It is better, at least, than submitting to the thing itself. If this method of execution becomes general, it will be enough to say "execute," if not, "electrified" would do; or, if you please, get the name of the chief inventor of the device, or of the first executioner, or executionee, and concoct a word on the "guillotine" principle. Very likely some chance inspiration of slang may settle the matter.

JULIAN HAWTHORNE.

SCOTCH PLAINS, N. J.

Electronecate or *Electronate.*

Since the force of the general terms "to execute" and "execution," applied to capital punishment, is not altered by the exchange of the hangman's noose for the electric battery, and the phrase "execution by electricity" is not a grievous circumlocution, any demand for a new word to express the new mode of inflicting the death penalty would seem to come rather from the liking of the age both for specification and for brevity than from our present paucity of language. If such a word is to be coined it should not be an awkward one, it should be reasonably short, and should be more or less expressive of its meaning, not only to a learned few but to the people in general, with whom its final acceptance rests. Needless to say, also, its initial component must represent electricity. I do not flatter myself that I can offer the right word, but as a contribution toward its selection I suggest a compound of Greek *ἤλεκτρον*, or Latin electrum, with the Greek verb *νεκροῦν*, or the Latin *necare*, to put to death.

Such a compound, meaning "to put to death by electricity," might be *electronecrate* or *electronecate*, but as these words seem too long I propose to abbreviate them and to form *electronate.*

The noun expressing the mode of execution, using Greek *νέκρυς*, or Latin *nex*, might be *electronecis* or *electronesis*, with the vowel of the penult long.

Such a word would show its derivation, but probably popular usage would prefer *electronecation*, and would shorten it to *electronation.*

M. C. L.

NEW YORK CITY.

NOUN.	VERB.
Superelectrification,	superelectrify.
Galvanification,	galvanify.
Electrostroke,	electrostrike.
Electronization,	electronize.
Electronation,	electronate.
Galvanation,	galvanate.
Elecroktone,	electroktine, (κτείνω).
Electrification, (un)to death,	electrify (un)to death.

I send the above for what they may be worth. I like the last the best.

H. C. G. BRANDT,
Hamilton College.

CLINTON, N. Y.

Voltaicize.

I would suggest *voltaicize*, *dynamoed*, or *ohmed.*

J. E. WINNER.

PHILADELPHIA, PA.

Projudice (Vol. ii, p. 214).—When Will Burlace said that the external work is but a *prejudice* of the mind, he probably refers to the philosophical theory that the realm of physics is an illusion of sense; in other words, that our so-called physical existence is a preparatory state of the mind in which it is subject to certain illusions (or *prejudices*) designed to educate or prepare it for that future spiritual environment when it shall have to deal with the permanent realties, whereof material phenomena are the adumbration. *Prejudice* is therefore used here in a broad sense, to sharpen a conversational epigram. Such is the conversational habit of budding metaphysicians. Burlace had his faults, but I must still decline to believe that the coining of such a word as *projudice* was among them. I ascribe it rather to my own abominable chirography, and to the consequent despairing struggles of the printer.

JULIAN HAWTHORNE.

SCOTCH PLAINS, N. J.

"When we've been there" (Vol. iii, p. 21).—I have heard this stanza sung many times in Methodist meetings as an addition to Watts's familiar hymn of four stanzas, beginning, "When I can read my title clear," but never saw it in print before.

FORDHAM.

BOSTON, MASS.

Four persons, etc. (Vol. ii, p. 204).—The answer is, I think, that the players were musicians, and the guinea was the sum that they were paid for playing.

ED.

"Sold up" (Vol. ii, pp. 262, 311).—Similar phrases are common in some parts of New England. In one community I heard constantly "sold up," "failed up," and "married up."

FORDHAM.

BOSTON, MASS.

If my bark sinks, etc. (Vol. ii, p. 225).—The verse, "If my bark sink, 'tis to another sea," closes the poem "The Poet's Hope," by Wm. Ellery Channing, of Concord, Mass. It may be found in "Parnassus."

FORDHAM.

BOSTON, MASS.

Solid South (Vol. iii, p. 34).—Colonel John S. Mosby first used this expression in his letter to the *New York Herald*, advocating the election of R. B. Hayes, in 1876. It was taken up immediately by *The Sun* and other papers.

R. G. B.

NEW YORK CITY.

There's a Spirit above, etc. (Vol. iii, p. 33).—I think the original verse runs:

"There's a spirit above and a spirit below,
There's a spirit of love and a spirit of woe,
And the spirit above is the spirit divine,
And the spirit below is the spirit of wine."

S. L. W.

PHILADELPHIA, PA.

Sun Set on United States (Vol. i, p. 59).—Does the sun ever set on the United States?

L. O.

Yes, on the United States proper; but it never sets on the United States and its possessions.

Rhyming History (Vol. ii, pp. 18, 179.)—The *Boston Globe* prints the following:

THE PRESIDENTS IN "RHYME."

"George Washington first to the White House came,
And next on the list is John Adams' name;
Tom Jefferson then filled the honored place;
The name of James Madison next we trace.
The fifth in succession was James Monroe,
And John Quincy Adams the next below;
And then Andrew Jackson was placed in the chair;
Then next we find Martin Van Buren there;
Now William H. Harrison's name we meet,
Whose death gave John Tyler the coveted seat.
Then James K. Polk was the nation's choice;
Next for Zachary Taylor she gave her voice,
Whose premature death brought in Millard Fillmore,
And next Franklin Pierce the distinction wore.
The fifteenth was James Buchanan, they say,
Who for Abraham Lincoln prepared the way,
Whose martyrdom gave Andrew Johnson a chance;
The eighteenth name was Ulysses S. Grant's.
By means of various and sundry ways,
The nineteenth then was R. B. Hayes.
James A. Garfield next took his seat,
And very soon after his death did meet.
Chester A. Arthur filled out the term,
Then made way for Grover Cleveland, we learn;
And Benjamin Harrison now we greet,
Who so ably fills his grandsire's seat."

Referred to Correspondents.

Sub Rosa (Vol. ii, p. 282).—I have seen the following lines, etched with a border of *roses*, used as a motto in a dining-room:

"Let no one bear beyond this threshold hence
Words uttered here in friendly confidence."

Can any one tell me who wrote them?

BACHELOR.

NEW YORK CITY.

The same lines are also to be found in the State-in-Schuylkill Club-house, at Wissahickon.—[ED.]

Spirit of Love, etc. (Vol. iii. p. 33).—In reference to my remarks in "Spirit of Love," etc., I recall very faintly a somewhat analogous *jeu d'esprit* anent the "Spirit of Wine," and "Spirit Divine." It, too, may have been of Edinburgh origin.

I further remember that there were two famous hostelries at the "foot" of Fleshmarket Close, one kept by Paterson, and the other by a Frenchman, both famous for "litery orgies." J. H.

PHILADELPHIA, PA.

Beautiful Home, etc.—Authorship of the following wanted:

"Beautiful home where my childhood was spent,
Beautiful skies where the rainbow was bent;
Beautiful hills echoing whip-poor-will's song;
Beautiful streams running zig-zag along."

RESTLESS.

A Figurative God, etc.—Who is the author of a sentence beginning "A figurative God made by a figurative man," etc.?

RESTLESS.

Communications.

"A Baker's Dozen" (Vol. ii, p. 222).

Mr. Samuel L. Clemens ("Mark Twain"), in his mosaic-like work, *Life on the Mississippi*, relates how in New Orleans the word *lagniappe* is used, and states the singular fact that its use is restricted to that one city, and is not heard or understood elsewhere. This reminded me that in Savannah, Georgia, where my boyhood was passed, there is a word whose *habitat* is limited to that one town, and, perhaps, its immediate vicinity. I never heard it anywhere else, though I lived for several years in the interior of that State. The word is *brottus*. I spell it as it is pronounced, for I never heard it spelled, or saw it in print or writing. Its use is confined almost exclusively to children and negroes. In this respect, as well as its meaning, it resembles *lagniappe*. It means a little something over or in excess of a given quantity, and partakes of the nature of a gratuity. I can best illustrate its exact definition by explaining in what circumstances it is used. If a child or a negro, either upon their own account or in the performance of an errand for parents or employers, makes a purchase at a grocery or other store, the child or negro will usually ask, "What are you going to give me for *brottus?*" or "Aren't you going to give me something for *brottus?*" This is a request for a small present or good-will offering, in return for the purchaser's patronage. The shop-keeper seldom refuses to honor this draft upon his generosity, but adds to the commodity purchased a little more of the same, or perhaps some other small article of trifling value. In the case of children, this little gift usually takes the form of a bit of candy, or a "specked" apple or orange. Of course, a request for *brottus* is beneath the dignity of the adult white person; hence its use only by children and negroes.

The origin of this word is entirely unknown to me. I suppose that, like *buccra* (white person), or *goober* (peanut, or "ground-nut," as it is commonly called at the South), it belongs to some African dialect, imported with slaves from the Dark Continent.

E. M. DAY, *in North American Review.*

Trial of Rats (Vol. ii, p. 272).—See also Lea's "Studies in Church History," p. 430. [ED.]

A Pretty Kettle of Fish (Vol. ii, p. 265).—Kington Oliphant thinks that the expression, a "kettle of fish," is to be first found in the translation of "Gil Blas," made in 1749, and attributed to Smollett.

M. C. L.

NEW YORK CITY.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, p. 34)—The *Independent* says, "*Apropos* of Charles II's love of dogs, the following advertisement from the *Mercurius Publicus* of June 28–July 5, 1660, may be of interest to your readers. It is supposed to have been written by the Merry Monarch himself, and to refer to 'a dog that the King loved,' which landed with Pepys at Dover (*vide* 'Diary,' May 25, 1660):

"'We must call upon you again [a previous advertisement had appeared] for a black Dog, between a

Grayhound and a Spaniel, no white about him, only a streak on his Brest, and his Tayl a little bobbed. It is his Majesties own Dog, and doubtless was stoln, for the Dog was not born nor bred in England, and would never forsake his Master. Whosoever findes him may acquaint any at Whitehal, for the Dog was better known at Court than those who stole him. *Will they never leave robbing his Majesty? Must he not keep a Dog?* This Dog's place (though better than some imagine) is the only place which nobody offers to beg.'

Whether the dog was found history, unfortunately, does not tell." M. C. L.

NEW YORK CITY.

A Famous Definition (Vol. ii, p. 5).—There is a certain pleasure to some persons—myself among them—in discovering that editors do sometimes make mistakes. When the French Academy, the "Forty Immortals," were engaged upon the great dictionary of the French language, it was not the word "crab," but "lobster," which received as definition, "A little red fish that walks backward." Fusetière, one of the number, objected. He said: "Gentlemen, the definition is, no doubt, a very clever one, but it is open to three objections. In the first place, the little animal in question is not a fish; in the second place, it is only red when boiled; in the third place, it walks straight forward, though it may not do so very rapidly." Another definition was substituted—the "famous" one not being introduced into the dictionary.

M. N. ROBINSON.

LANCASTER, PA.

"She" Anticipated (Vol. iii, p. 20).—When I was a little boy I lived in the South, and all the books to read I got I took off the shelves, for the blockade did not favor additions to the supply. Therefore I retain a vivid recollection of the delightful magazines and papers that poured in after the surrender. Fancy a new *Harpers'* when your newest was four years old! In one of these welcome papers, I think *Frank Leslie's*, appeared a story far more like Mr. Haggard's "She" than is "The Epicurean." The scene was realistically laid in New York, and I resolved to find the house described at the first opportunity. There was a handsome young hero, and his old friend, who tells the tale. The hero is engaged to a blonde and lovely maiden, nevertheless, he becomes wretched, and at last confides to Mentor his overwhelming passion for a rare and radiant creature; dilates on her charms, powers, and promises, and persuades his friend to see her. He finds a magnificent brunette, glowing with beauty and intellect, who performs marvels compared to which those of the magicians of Egypt were nothing. Unhurt amidst the war of elements, she for centuries has "flourished in immortal youth." Through several chapters the perplexities increase, but finally Mentor bethinks himself of a particularly holy priest, and the three men seek the incomparable witch. The priest employs some exorcism—or holy water—and over the dazzling face of the wondrous woman, instinct with life, falls suddenly a shadow of stupendous, unimaginable age. Before their eyes she withers and sinks into a heap of ashes at their feet! The unhallowed magic that enabled her to defy time and change being overcome by a superior force, the outraged laws of nature take instant effect. Does not this sound very familar to us since the reign of "She"?

While there is none of the romantic setting and brilliant imagination that distinguish Haggard's work, the similarities are many, and the catastrophe, albeit brought about by hackneyed machinery, is surely in better taste. (Let the unknown author declare himself!) There is nothing ludicrous or disgusting, which is more than can be said of the fate of the unfortunate siren, who, *bald* and hideous, "turns into a monkey," and (naturally) frightens poor Job to death.

These literary coincidences are very curious. The Baltimore *Sunday American* of May 8, 1887, had a notice of one equally striking between a forgotten story and Miss McClelland's "Oblivion," which achieved such immediate popularity.

M. L. C. G.

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NOTES.

BROWNING'S DICTION.

(Vol. ii, p. 304; Vol. iii, p. 39).—Mr. Emerson concludes his paper by citing these words used with uncommon meanings:

"*Artistry* is used for artistic touch, not works of art; *sconces*, in 'mirror-sconces,' has the meaning protection for a mirror, instead of for a candle; *cramp* in 'Latin cramp enough' means concise. *Fisc* is used for the treasury official not the treasury, *chirograph* is for chirography, *retort*, in the expression 'tort, retort,' is injury returned. *Heading* has the meaning decapitation, and *sliver* is applied to a living branch. *Temporality* is used for the Church rather than the laity. *Red-letters* is made a verb, *preside* and *mued* to molt are made transitive, while *finish* has an intransitive meaning in the

sense of end. *Atom* is an adjective in 'any atom width' and *misunderstanding* in 'misunderstanding creatures.' The most remarkable use of a word in a new sense is that of Molinists, applied not as usually to the followers of Molina but to those of Molinos. The word from the latter name should have the accent on the penult syllable, but it follows the other word in being accented on the antepenult, as shown by the metre.

"Besides words entirely new, Browning recovers many now rare or obsolete. This is done unconsciously, owing to the poet's extensive acquaintance with the English of all periods. Examples of rare words are *repristination*, *rivelled*, *carke*, *quag*, *smugly*, *executant*, *endlong*, *dubiety*, *unsuccess;* as verbs *repugns*, *inched*, *root* (causative sense), *exenterate*, *regularize*. *Brangled*, and the adjective *mumping*, are provincial English. The obsolete words are even more numerous. Of verbs there are old forms *smoothens*, *holpen*, *clomb; stale* is used actively and there are *spire*, to breathe, *round*, to whisper, *confer*, to compare, *unwomans*, *apposed*, in sense of opposed, *determine*, in the sense of end. Among nouns are *rondure*, *commodity*, advantage, *mumps* melancholy, *sib*, a relative, *spilth*, *pomander*, *byblow*, *slap*, a puddle, *purtenance*, part of an animal, *penfeather*, *jakes*, *feminity; letch* is used for passion, *smatch* for taste, *misprision* in sense of misconception, *wafture*, *mansuetude*, *lapidation*, *attent*, *pickthank*, *forthright*, *exemplarity*, *sustainment*, and *revealment*. Among adjectives are *purfled*, from obsolete verb purfle, *louted* and *foredone*, *eximious*, *thwart*, perverse, *conglobed*, *arrased*. *'Shuddikins*, the old interjection, is revived, *on* in the expression 'on tremble' (a-tremble), and *as* in the obsolete sense of 'that' in

'Impute ye as the action were prepense.'

"Peculiar spellings give a new appearance to several words. The Italian spelling of *capucins* is given, but the French '*just-au-corps*' is anglicized to '*just-a-corps*.' In *pick-a-back* and *tit-up* the dissimilated form is used instead of pick-a-pack and tip-up. The following words differ somewhat from the accepted spelling: *djereed*, *scurril*, *scatheless*, *decads*, *omoplat*, *clodpole*, *conniv-ancy*, *antimasque*, *halbert*, and *premiss*. The old English prefix *a*, in or on, is used with great frequency, as *a-journeying*, *a-simmer*, *a-bubble*, *a-smoke*, *a-tiptoe*. It may be added also that the prefix *over* (*o'er*) is employed with freedom in making concise compounds, and *mid* has a similar use in such words as *mid-cirque*, *mid-protestation*, like midway, mid-summer."

WHO WAS BISHOP HATTO?

Bishop Hatto (Vol. ii, p. 138), like many another, has been made the hero of a tradition which, discreditable as it is to his cloth and humanity, has proved of deep interest to historians, antiquarians, myth-makers, and etymologists. The poet Southey has most admirably set forth the famous story of this wicked prelate, in his poem of "God's Judgment on a Wicked Bishop," and we will adopt his outlines, supported by such recognized authorities as Gould, Fiske, Coryatt, and others.

It happened in the year 914, when Otto the Great was Emperor, that there was a great famine in Germany which sorely distressed the poor peasants of the country in which Hatto had jurisdiction as Archbishop of Menz; and the people came flocking from far and near to crave a share of the Bishop's ample and well-filled granaries. Wearied out by the importunities of that famished multitude, the Bishop appointed a day whereon to satisfy their wants, and when the time had arrived he bade all who were without bread and the means to purchase it at its high rate, to repair to his great barn at Kaub.

The poor hungry creatures were packed closely into the barn, as many as could stand, but, when they were once secured, this "most accursed and merciless caitiff," as Coryatt calls him, set fire to the building and burned up these poor innocent souls, who, so far from suspecting a trap, had rather hoped for comfort and relief. Coryatt, as if seeking to modify his former harshness of speech, now explains this execrable act by saying that the Bishop thought to preserve the lives of the deserving by dispatching the unprofitable beggars who consumed more bread than they were "worthy to eat,"

and that the country should be grateful to him for ridding it of "mice who were only good to devour the corn."

It is said that the Bishop thereupon returned to his luxurious palace on the banks of the Rhine, and ate a merry supper, after which he slept all night like an innocent man. But his crime did not go unavenged; for when he awoke and entered his spacious halls, behold! his picture upon the wall had been eaten out of its frame by rats (or mice); and presently there came servants running to him with the news that all the corn in his granaries had been devoured by rats, and that a legion of them was then on its way to the palace. Looking from his windows the terrified and guilty man beheld the roads black with a multitude of moving forms. Now, in the midst of the river was a little island belonging to the Bishop, upon which stood a tower. Fleeing by the postern, he seized a boat and had himself rowed to this place of refuge from his enemies.

But his escape from land availed nothing; down into the water marched the rats, and with fell purpose swam across the river, then scaled the walls of his sanctuary by thousands. Up, up, they went, gnawing through the stones, which only made their teeth the sharper, and clambering over the top of the tower, until they reached the shrieking Bishop. Deaf to his prayers, unmindful of his beads, they fell upon him and devoured his flesh, bones and all; "for they were sent to do judgment on him."

The tower wherein he was eaten up is shown to this day, as a perpetual monument to the succeeding ages of this barbarous and inhuman tyrant; being situated on a little green island in the midst of the Rhine, near to the town of Bing (Bingen), and is commonly called in the German tongue the "Maüsethurm."

It is at this point that the myth-slaying etymologist arises and gives us a practical solution of what seems, on the surface, to be a tale of supernatural influences and results. The name "Maüsethurm" (Mouse Tower) was originally "Mauthurm," or toll-house, from mauth, toll; so-called because the duty on goods passing up the river used to be collected at this spot. The toll exacted for the passage of corn being very unpopular, and the corrupted form of the word being suggestive of *mice*, a fitting legend was created, and Hatto was said to have here met his horrible fate.

There is documentary evidence that the "Maüsethurm" was built for commercial purposes, but the exact date of its erection seems uncertain, although Brewer asserts, with some confidence, that it was built by Bishop Siegfried in 969, about two hundred years after Hatto's death. It is comforting to know that popular fiction has maligned our poor Hatto, and that all historians do not describe him as a deep-dyed villain. It is true that one chronicler speaks of him as a noted statesman, proverbial for his perfidy; but others represent him as one of the chief directors of his sovereign, an upright and successful administrator, and a zealous reformer.

As to the analysis of the meaning and moral of Hatto's story, Mr. Fiske thinks there can be no doubt that the rats and mice, being regarded in Aryan mythologies as sacred animals, are intended to represent the souls of those whom the Bishop had murdered.

There are many versions of this myth in different Teutonic lands, and in some of them the rats and mice issue, by a strange metamorphosis, as in this case, directly from the corpses of the victims. St. Gertrude, the heathen Helda or Freya, was symbolized as a mouse, and was thought to lead an army of these animals. (May we, perhaps, trace to this source the proverbial feminine terror manifested at the sight of a mouse?) Odin, too, led a multitude of rats. As a rat or soul-god, it is not unlikely that sacrifices to him may have been made by placing the victim on an island infested by water-rats. Wolfus, who tells the story of Hatto, accompanies it with a curious picture of a tower whose walls are covered with rats, and out of whose turreted top the Bishop is emerging with his mitre and crosier.

The similarity of the Hatto legend with many others is shown by the fact that this same illustration is made to do duty in Könighofen's story of the dreadful death of Widerolf, Bishop of Strasburg, who in 997, in the seventh year of his episcopate, was

attacked and devoured by mice; a punishment imposed for having suppressed the convent of Seltzen on the Rhine, and the same tale is related of Bishop Adolph, of Cologne, who died in 1112.

From Switzerland comes the story of Freiherr von Güttingen, who, like Hatto, assembled the people during a famine, shut them up in a great barn and then consumed them with fire, mocking their agonizing cries by exclaiming, "Hark! how the rats and mice are squeaking!" He, too, fled afterward from an army of mice to a stronghold in the waters of Lake Constance, but was finally devoured, his castle sinking into the lake, where its ruins may be discerned at times by the credulous.

In Bavaria we find the Wörthsee, called also "Mouse Lake," where once a Count of Seefeld confined his starving poor in a dungeon, and was himself devoured in his lake-tower, although his bed was suspended by iron chains from the roof, in order to protect him from the assaults of the mice. In the old historical writers occurs a Polish version of the story, told by Majolus. He says that the Poles murmured at the unwise administration of their king, and that the latter, summoning the malcontents to his palace on the pretense that he was ill, caused them all to be poisoned, and ordered their bodies to be flung into the Lake Gopolo. But, while celebrating at a feast his deliverance from these troublesome subjects, an enormous number of mice rushed upon him and his family. Popiel, the king, took refuge within a circle of fire, but the mice, undaunted, attacked him, and following him to his castle in the sea, destroyed him and his entire family.

William, of Malmsbury, relates a curious story of a man, who, while reclining at a banquet, was suddenly overpowered by an innumerable quantity of these little animals, who tormented him so that he had to be carried out to sea to escape them, but they swam after him and so gnawed the planks of the vessel that, to preserve their own lives, the servants returned and deposited their master on the shore, where he was immediately dispatched by his determined adversaries. Cambrensis tells that a certain unjust man was persecuted by the larger sort of mice, which are commonly called *rati*, thus accounting for the fact that in these varied renderings of the same story, the animals are sometimes called rats, and sometimes mice.

Beside the well-known story of Count Graff, who, in order to enrich himself, bought up all the corn in the land and lost it, and afterward his own life, by the attacks of an army of mice, the instances of men devoured by vermin might be multiplied indefinitely. They all help to show how prevalent the idea of this particular mode of retribution was to Northern nations. Gould believes that the myth owes its origin to the old heathen human sacrifice in the time of famine, and, indeed, if we may credit some mythologists in different parts of Germany, offerings of rats and mice are still made by the peasantry.

In Bohemia it is the custom to lay out crumbs for the mice, that they may be moved by gratitude to spare the wheat. If rats and mice are human souls, the part these animals play in the story of the "Pied Piper" is explained. That they have from the earliest ages been regarded with unusual veneration is evident from their frequent appearance on coins, and in the old days of Greece the Delian god himself was depicted with a mouse at his feet. And Herodotus says that in his day might be seen in the temple of Vulcan at Pelusium a statue of Sennacherib, King of Assyria, with a mouse and an inscription to the following effect: "Whoever looks on me, let him revere the gods."

QUERIES.

The Hare and Easter.—Whence comes the legend of the Hare in connection with Easter? R. W. H.

PHILADELPHIA, PA.

In Germany and among the Pennsylvania Germans toy rabbits or hares made of canton flannel stuffed with cotton are given as gifts on Easter morning. The children are told that this *Osh'ter hâs* laid the Easter eggs.

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hare was originally a bird, and was changed into a quadruped by the goddess *Ostara;* in gratitude to Ostara or Eastre the hare exercises its original bird function to lay eggs for the goddess on her festal day.

Huntington.—Who was Lord Huntington of the time of James I, of England? Was he a descendant of Tollmack, Lord of Bentley, Suffolk, England, who lived in the fifth century?

HENRY G. TALMADGE.

PHILADELPHIA, PA.

Walthrop, Earl of Huntingdon, was beheaded in 1075. His daughter Maud married first, Simon de St. Liz, and second, David, afterward King of Scotland, who bore thenceforward the title. On his death it passed to David's son Henry, then at his death to his half-brother, Simon de St. Liz. It then reverted to David's grandson, Malcolm, and afterward to William. William was divested about 1174, and Simon, the son of the last-named, became Earl. The title then became extinct with the death of the son of David, King of Scotland.

A new earldom was created (1337), and William of Clinton held the title. It lapsed for lack of heirs. In 1387 John Holand, afterward Duke of Exeter, recovered the earldom. This title was forfeited in 1461, when his grandson was attainted.

Shantee or Chanty.—Whence comes the term "Shantee" or "Chanty," as applied to the songs of sailors? Stevenson, in his "Treasure Island," mentions some of these songs, particularly the following:

"Fifteen men on the dead man's chest,
Yo, ho, and a bottle of rum,
Drink, and the Devil lead down for the rest,
Yeo, ho, and a bottle of rum."

MACQUE.

Possibly from the French verb *chanter*, to sing.

St. Roderigues.—Will some one give some account of St. Roderigues (Spanish); a photograph represents him as a middle-aged saint in good condition (not at all ascetic), embroidered robes, palm in his left hand, evidently in a vision, receiving a wreath of flowers from a chubby angel in a corner.

His martyrdom is indicated by a large gash in his throat.

Inquiries have been made in various quarters, but no information has been received. NO-NAME.

PHILADELPHIA, PA.

The photograph probably represents Roderigo Diaz the Cid Campeador—*i. e.*, Lord Champion, who is supposed to have been born in 1026, and to have died at Valencia in 1099.

After having won Valencia from the Moors, the story goes that there was peace for five years until the invasion of King Bucar of Morocco. At this time Roderigo banished all the Moors then living in Valencia, and in the night he had a vision in which St. Peter appeared and said, "I come to thee with more urgent tiding than those for which thou art taking thought concerning King Bucar, and it is that thou art to leave this world and go to that which hath no end, and this will be in thirty days. But God will show favor unto thee, so that thy people shall discomfort King Bucar, and thou, being dead, shall win this battle."

The prophecy of the vision was fulfilled. The Cid died, was bound in full armor on his horse, and by his spectral presence dismayed the Moors so that they fled and the battle was won.

Inty, Minty, etc.—Can you inform me what was the original of the play rhyme so popular among children in selecting the odd one in a game, viz.:

Inty, minty, cuty, corn,
Apple seeds and brier thorn,
Brier, wire, limber lock,
Three geese in a flock,
One flies east and one flies west,
And one it flies to the cockoo's nest,
O—U—T spells "out,"
And with a dirty dish-cloth
You're "out."

MIGNON.

PHILADELPHIA, PA.

It is supposed to have its origin in the incantations of the ancients. For a full discussion see "Counting-out" Rhymes, by Dr. H. Carrington Bolton.

Dr. Bolton says: "The idea that European and American children engaged in "counting out" for games are repeating in innocent ignorance the practices and language of a sorcerer of a dark age is perhaps startling, but can be shown to a high degree of probability."

REPLIES.

Electrocide (Vol. iii, pp. 21, 45).—About January last, to meet the exigency of writing a head that would fit over the conviction of a murderer in New York State, I coined the word "Electricide," under the misapprehension that the murderer would suffer the death penalty under the new law. The word was printed in the *Philadelphia Press*, and I was very much tickled with it because of its euphony until the N. Y. *World* came out next day and showed that the word was improperly constructed, as "to kill a man by electricity did not kill the electricity." There was some reason for this objection if we look at matricide, fratricide, parricide, and homicide, meaning to kill a mother, brother, father, or man.

I thought a moment, and found that by changing a single letter the objection would be remedied. In compounding words in the English language the form "electro" is used to denote that a thing is done *by* electricity. For instance electroplate, electrotype, electropathy. As "Electro" is a Latin as well as a Greek derivative, why not compound "Electro" and *caedere*—electrocide—to kill by electricity.

I have written you at length in this matter because so many of your correspondents have suggested electricide. You will probably make some comments on the subject, and, therefore, I suggest "Electrocide" as a philologically correct and euphonious word. I have already used it in print.

JAMES O. G.F DUFY.

PHILADELPHIA, PA.

Electrothanatos.

It is by no means an easy matter to form a word which shall express "execution by electricity," and which shall be open to no objection, either from the philologist or the people. The following considerations, however, bear upon the settlement of the question as I conceive it:

1. The word must be a compound, one element of which shall express the idea of "execution," not of "murder," nor "slaughter," nor "punishment," while the other denotes the agency employed—that is, electricity.

2. In accordance with analogy, the element denoting agency should precede the other, and could scarcely be represented by anything else than *Electro.*

3. *Electro* being of Greek origin, the second component should, if possible, be derived from that language.

4. The Greek word regularly employed by the Greeks themselves to denote "execution" was *Thanatos*, which, transferred into English without change, would form with *Electro*, a harmonious and intelligible compound.

5. That *Thanatos* would be immediately intelligible in English, or would speedily become so, is rendered probable by the five or more recognized compounds or derivatives beginning with this word, not to speak of the somewhat more familiar *Euthanasia.*

6. *Electrothanatos* would be a better word than *Electrothanasia*, for two reasons: first, it would be easier to pronounce, the accents being more suitably distributed; and, secondly, it would be more accurate in meaning, since *Thanasia* does not signify "execution," and all of its associations in English (through *Euthanasia*) are of the agreeable order.

7. Even if it were admissible to seek a Latin word for the second element, the choice must be restricted to either *Mors* or *Supplicium;* of these the latter is indefinite in meaning, and its associations are all with derivatives like *supplication*, while the former is scarcely known to our language as a noun, except in the Latin phrase "post-mortem," or in the archaic term *Mort*, which is liable to confusion with four other words of the same form. No one, I believe, would seri-

ously think of *Electromors* or *Electromort* as a coinage for this purpose.

8. Until further light is thrown upon the question, *Electrothanatos* would therefore seem to be the least objectionable compound to denote "execution by electricity."

ALBERT S. COOK,
University of California.

BERKELEY, CAL.

REFERRED TO CORRESPONDENTS.

Palace of Forty Pillars.—Where is the Palace of Forty Pillars?

"ADMIRER."

BALTIMORE, MD.

Authorship wanted of the following:

"Thought, a Sage Unhonored, etc."—

"Thought, a sage unhonored, turned
From the onrushing crew;
Song her starry legend spurn'd
Art her glass down threw."

R.

LANCASTER, PA.

The Singer's Loss, etc.—

"The singer's loss were more than match'd by Time's."

R.

LANCASTER, PA.

No Matter What Men Say, etc.—

"No matter what men say in their blindness,
And in spite of the fancies of youth,
There is nothing so kingly as kindness,
And nothing so royal as truth."

R.

LANCASTER, PA.

If I were a Cassowary, etc.—Will somebody give the author (name mislaid in some corner of my memory) of this:

"If I were a Cassowary,
On the sands of Timbuctoo;
I would eat a missionary,
Skin and bones, and hymn-book, too."

McM.

Our fullest wisdom, etc.—

"Our fullest wisdom still enfolds the child."

R.

LANCASTER, PA.

Where days and years are lost, etc.—

"Where days and years are lost, our souls awake."

R.

LANCASTER, PA.

"Take the bright shell," etc.—Can you or any of your readers locate the following quotation for me:

"Take the bright shell from its home on the lea,
And wherever it goes it will sing of the sea;
So take the fond heart from its home and hearth,
'Twill sing of the loved to the ends of the earth."

A. C. CHASE.

CHICAGO, ILL.

"'Twill be all the same," etc.—Who is the author of "'Twill be all the same in a hundred years," a poem published anonymously in Dublin, I believe, some years ago; also, where can I obtain a copy?

H. S.

ST. PAUL, MINN.

Has it come? They said, etc.—Can you supply the author of the poem beginning:

"Has it come? They said it on the banks of the Nile
As they looked in vain for the long-promised day."

Where can the poem be found?

H. S.

ST. PAUL, MINN.

Truths half drawn, etc.—

"Truths half drawn from Nature's breast,
Through subtlest types of form and tone,
Outweigh what man at most hath guessed,
While heeding his own heart alone."

"PERSIS."

Dear Jesus, can it be?

I would also like to know the writer and history of the following lines:

"Dear Jesus, can it be?
Wait we till all things go from us or e'er we turn to Thee?
Ay sooth! We feel such strength in weal
Thy love may seem withstood,
But what are we in agony?
Dumb, if we cry not 'God!'"

"Then breaking into tears she cried,
'Dear God, and must we see

All blissful things depart from us,
Or e'er we go to Thee?
We cannot guess them in the wood,
Or hear them in the wind;
Our cedars must fall round us ere
We see the light behind.
Ay, sooth! We feel too strong in weal
To meet them in that road,
But woe being come, the soul is dumb
That crieth not on God!'"

E. PRIOLEAU.

MEMPHIS, TENN.

The Castle at Penrith.—Reference to the Musgraves of Eden Hall, Penrith, Cumberland, England (Vol. ii, p. 257), prompts me to ask NOTES AND QUERIES who was primarily responsible for the destruction of the ancient castle. The "Encyclopædia Britannica" says it was dismantled by order of Charles I, while local tradition—as I learned from some of the "oldest inhabitants"—credits Cromwell with authorship of the mischief. There is a prevalent disposition in England to charge to Cromwell's account a large proportion of the work of demolishing the castles, abbeys, and churches of the kingdom which are in ruins, and that, too, not as a military necessity, but through sheer diabolism. True, there is no lack of evidence in framing an indictment against the Protector. We do not question the measure of damage that was done to the Durham Cathedral during its conversion into barracks for his vandal soldiers. Nor do we gainsay the authenticity of history when it declares that it was his cannon on the banks of the Tweed that shattered the walls of Melrose Abbey, and turned them into a quarry for supplying the neighboring lairds with building material. But at the same time we should not forget his share in the work of restoration. Edinburgh, for example, gratefully remembers that when Holyrood Palace was destroyed by fire (1650), it was rebuilt by Cromwell (1659), "to the full integrity." Let us give to each his due, and that I may not, in some investigations I am pursuing, give to Charles what belongs to Oliver, or *vice versa*, I hope that AMERICAN NOTES AND QUERIES will answer the query at the outset of this communication.

C. C. BOMBAUGH.

BALTIMORE, MD.

COMMUNICATIONS.

DEPARTMENT OF THE INTERIOR,
CENSUS OFFICE.
WASHINGTON, D. C., May 1, 1889.

TO THE EDITOR OF AMERICAN NOTES AND QUERIES:

The publication in your valuable paper of the accompanying letter to the medical profession will aid the Census Office in one of its most important and difficult investigations.

"TO THE MEDICAL PROFESSION:

"The various medical associations and the medical profession will be glad to learn that Dr. John S. Billings, Surgeon U. S. Army, has consented to take charge of the Report on the Mortality and Vital Statistics of the United States as returned by the Eleventh Census.

"As the United States has no system of registration of vital statistics, such as is relied upon by other civilized nations for the purpose of ascertaining the actual movement of population, our census affords the only opportunity of obtaining near an approximate estimate of the birth and death rates of much the larger part of the country, which is entirely unprovided with any satisfactory system of State and municipal registration.

"In view of this, the Census Office, during the month of May this year, will issue to the medical profession throughout the country 'Physician's Registers' for the purpose of obtaining more accurate returns of deaths than it is possible for the enumerators to make. It is earnestly hoped that physicians in every part of the country will co-operate with the Census Office in this important work. The record should be kept from June 1, 1889, to May 31, 1890. Nearly 26,000 of these registration books were filled up and returned to the office in 1880, and nearly all of them used for statistical purposes. It is hoped that double this number will be obtained for the Eleventh Census.

"Physicians not receiving Registers can obtain them by sending their names and addresses to the Census Office, and with the Register an official envelopé which requires no stamp will be provided for their return to Washington.

"If all medical and surgical practitioners throughout the country will lend their aid, the mortality and vital statistics of the Eleventh Census will be more comprehensive and complete than they have ever been. Every physician should take a personal pride in having this report as full and accurate as it is possible to make it.

"It is hereby promised that all information obtained through this source shall be held strictly confidential.

"ROBERT P. PORTER,
"*Superintendent of Census.*"

Franklin's Epitaph.—A curious coincidence, noted by the late Mr. Sibley in his "Harvard Graduates," exists between Ben. Franklin's famous epitaph, composed by himself, and the concluding lines of an elegy on John Foster, the first printer in Boston, composed by John Capen in 1681. Franklin's epitaph runs:

The Body
of
Benjamin Franklin, Printer,
(Like the cover of an old book,
Its contents torn out,
and stript of its lettering and gilding,)
Lies here food for worms.
Yet the work itself shall not be lost,
For it will, (as he believed,) appear once more
In a new
and more beautiful Edition,
Corrected and Amended
By
The Author.

Capen's lines on Franklin's predecessor are as follows:

Thy body, which no activeness did lack
Now's laid aside like an old Almanack;
But for the present only's out of date—
'Twill have at length a far more active State.

Yea, though with dust thy body soiled be,
Yet at the Resurrection we shall see
A fair EDITION, and of matchless worth,
Free from ERRATAS, new in Heaven set forth:
'Tis but a word from God the great Creatour,
It shall be done when He saith

Imprimatur.

Foster was born in 1648 and graduated at Harvard in 1667: he wrote at least two almanacs, those for 1675 and 1680, and printed many others; he died in 1681. Capen was a graduate of the class of 1677.

R. G. B.

NEW YORK CITY.

Sub Rosa (Vol. ii, p. 282).—The following is from the New York *Sun's* account of a dinner of the Fellowcraft Club:

"After the coffee had been served the steward of the club with considerable *empressement* carried to the President two huge artificial roses. Mr. Gilder reminded those present of the meaning of the rose as a sign of secrecy, and the flowers were fastened aloft to signify that everything said at the board was indeed *sub-rosa*."

Pets of Famous People (Vol. ii, p. 309).—Alexander the Great had Bucephalus; Cæsar rode in Gaul a favorite horse which he himself had trained; Charles I. loved dogs; Frederick the Great loved dogs, and his favorites, together with a favorite war-horse, are buried at Potsdam. Mahomet is said to have had a favorite cat; Isaac Newton's dog "Diamond" is well known: a dog is said to have saved William of Orange from death. Mrs. Carlyle owned "Chico," a pet canary. R. G. B.

NEW YORK CITY.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, p. 34).—Pope had a pet dog named Bounce.

Byron, beside his favorite Newfoundland, "Boatswain," for whose epitaph he wrote—

"To mark a friend's remains these stones arise,
I never knew but *one*, and here he lies"—

had as pets at various times a bear, a wolf, and a monkey. M. A. N.

NEW YORK CITY.

The New Tale of a Tub (Vol. ii, p. 78).—Your account does not quite finish the poem. After the Bengalese have tied the tiger's tail in a knot through the bunghole of the barrel they go away; the poem concludes:

"Yet two years after we plainly see
That nature sometimes loves a spree."

The illustration shows the old tiger with the barrel still upon its tail, playing with a family of tiger kittens, each of which has a half-barrel tied upon its tail! R. G. B.

NEW YORK CITY.

Sophie Cruvelli (Vol. iii, p. 19).—The *Independent* gives the following account of Sophie Cruvelli, the recipient of the "Golden Rose" in 1874:

"Often are we reminded that those artists of song or the dance from whom popularity and the gay world may long since have turned away are not gone over to the majority, in spite of the flight of decades. The beautiful Palm-Tree Villa on the shores

of the Mediterranean shelters a stout and blonde old lady, who was once the brilliant prima donna, Sophie Cruvelli, now the widowed Viscountess Vigier. Her peculiar craze in old age still is her music, as that of the Countess de Chambrun is the drama. She is very devoted to the arts of the toilet, and delights in the most eccentric of hats and bonnets, as well as the most aerial and youthful of ball dresses. To see her in pale pink tulle and roses in the evening, or in a Directoire hat with a brim as big as a parasol in the daytime, is a sight to behold. Though she is over sixty, she insists upon continuing young, not with the youth of womanhood, but with that of immature girlhood. She is sweetly playful, goes to fancy balls as Goethe's Gretchen, or Shakespeare's Ophelia, and if she continues in her present course may end by assuming the character of a ten-month-old baby. Withal, she is a good-natured and kindly soul, very hospitable, and only too eager to offer the remnants of her once splendid but now vanished talent to the service of charity. We have recently heard respecting her performance of Marguerite at Nice for the benefit of the poor. Her costumes, made by Worth, and all in the richest materials, cost $240 each. Her son, the present Viscount, is greatly annoyed by his mother's freaks. Cruvelli was, probably, the most capricious and extravagant singer of her date."

Blizzard.—This word we have claimed for "a National Americanism," as the *Nation* characterized it a few years ago, and Murray's "New Dictionary" yields it to us. It is there described as "a modern word, more or less onomatopœic," coming into general use so recently as 1880, though used earlier colloquially. One quotation only dates back to 1834, when Colonel Crockett used it in the sense of "a poser."

A recent article in "Murray's Magazine," copied into the "Living Age," contains the word in a way that possibly casts a doubt upon this origin. The article, entitled "Quite Out of the Way," professes to give some of the peculiarities of speech and thought noted among the old inhabitants of a quiet Yorkshire village, and one old dame of eighty is quoted as saying, "When I was a gell we used to say for our prayers what seems to have no meaning now; it was—

> 'From wizards, and *blizzards*, and long-tailed buzzards,
> From things as flies, and things as creeps through other folks' hedges,
> Good Lord, deliver us.'"

If this is a true account of a "charm" veritably repeated under the circumstances described, it looks as though we should have to give up this "Americanism," like so many others, to the cottage speech of England a century or two ago. There is nothing to define the word as used here, but it was apparently *not* a "snow-squall," though it may have been something that came flying to do swift harm. M. C. L.

NEW YORK CITY.

God Save the King (Vol. iii, p. 1).—In the many discussions upon the origin of the English national air, I do not remember seeing it anywhere noted that Pepy's "Diary" mentions a song upon the theme, "God Save the King." Although it was undoubtedly not a prototype of the Royal anthem in any true sense, it deserves notice in connection with the history of that song. Under date of February 21, 1659–60, Mr. Pepys speaks of being at the Coffee House with two celebrated musical composers, "Mr. Lock and Pursell, Master of Musique." He continues: "Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words, '*Domine, salvum fac regem.*'" M. C. L.

NEW YORK CITY

Poem about Plants (Vol. iii, p. 31).—Perhaps Dr. Erasmus Darwin's poems—"The Botanic Garden" and "The Loves of the Plants"—may also answer this query. M. A. N.

NEW YORK CITY.

Caribou, the origin and various meanings of the word (Vol. i, p. 270).—This word is certainly French Canadian, and is generally thought to be from an Algonkin source. But in a volume of travels, not now at hand, the writer has seen the word stated to be a corruption of *cerf-bœuf* (ox-deer, or bull-stag). The Spaniards of Manila call the Oriental or true buffalo *car-*

abao; and a U. S. consular report (1888), speaks of the use of "caribous" in plowing near Manila. A third meaning appears to be afforded in a late pamphlet issued by the Canadian Pacific Railway, which seems to call the Rocky Mountain sheep by the name of *caribou*. C. W. G.

PHILADELPHIA, PA.

Can there be any connection between the name *cariacou*, sometimes given in books to the common N. American deer, and that of the little island of Carriacou in the British West Indies? These islands seem to have had no deer by nature. But names sometimes get strangely misapplied.

Cockles of the Heart (Vol. ii, pp. 261, 298, 312; Vol. iii, pp. 8, 9).—Why should not the shell-like auricles (or "deaf-ears") of the heart be called *cockles?* The cavity of the external ear is called *concha* (Gray's "Anatomy," p. 601); and the interior part of the labyrinth of the ear is call *cochlea* (Ibid., p. 611). Some poet calls the ear the "aural shell."

C. W. G.

MERCHANTVILLE, N. J.

Way, Wal, Gal (Vol. ii, pp. 248, 310; Vol, iii, pp. 9, 10, 34).—To the names here cited may be added that of Cornonailles in France; possibly that of the canton of Valais; the *Rothwälsch* of the German gypsies; Wallgau in the Tyrol; Wälischland as a name for Italy; Wälschland meaning the *pays de Vaud;* Vaud itself; and many more. C. W. G.

MERCHANTVILLE, N. J.

Monax.—Linnæus named the common woodchuck or ground-hog, *Arctomys monax;* and the books tell us that *monax* comes from μονός, solitary. But *monax* is neither Greek nor Latin. John Burroughs informs us that about Washington, D. C., the woodchuck is called *moonack.* Is it not possible that some American correspondent may have sent this word *moonack* to Linnæus, as a name of the animal, and that he Latinized it into *monax?* C. W. G.

MERCHANTVILLE, N. J.

Mispronunciation of Names (Vol. i, pp. 211, 227, 263, 274, 285, 300; Vol. ii, pp. 238, 250; Vol. iii, p. 11).—The writer recalls the following vulgar mispronunciation of family names: Garrison, changed to Gallishan; Crowninshield, to Grunzle; Shumway, to Jummer; Cunningham, to Kinnicum; Jernyngham, to Jernigan. He would like to have other examples of the kind furnished. C. W. G.

MERCHANTVILLE, N. J.

Harpoon.—Bishop Bompas in his lately published "Diocese of Mackenzie River" (London, 1888), p. 53, states: "From the Esquimau tongue one word has been naturalized in English, namely, *harpoon*, which is Esquimau for a fish-spear." It would be interesting to learn what authority the learned prelate has for this assertion, which runs counter to Skeat, Lettré, Scheler, and the lexicographers of lesser note. There appears to be no Eskimo word for fish-spear from which "harpoon" could come, let alone the great improbability of any such derivation. A. F. CHAMBERLAIN.

TORONTO, ONT.

Indian Linguists.—A. Simson says ("On the Piojes of the Putumayo," Journ. Anthrop. Instit. Gt. Brit. and Ireld., Vol. viii, 1878, p. 216): "One [Pioje Indian] I know who could speak *seven* languages, Spanish, Portuguese, Pioje, Tupi, Quichua, Oregon, and Mouroi, and another the same number, only in place of the last he had learned San Miguel. It must not be thought that the Indian tongues named are mere dialects; they are *completely* and notably distinct. According to Mr. Washington Matthews ("Hidatsa Grammar and Dictionary," 1873, p. xii), "these Indians must have excellent memories and even 'good capacity for study,' for it is *not uncommon* to find persons among them, some even under twenty years of age, who can speak fluently *four* or *five* different languages."

A. F. CHAMBERLAIN.

TORONTO, ONT.

Mispronunciation of Names (Vol. i, pp. 211, 227, 263, 274, 285, 300; Vol. ii, pp. 238, 250).—The Newark *Sunday Call* says: "Some of the local pronunciations of the names of New Jersey places are puzzling. For instance, Hibernia is called

Highbarney, Charlotteburgh is spoken of by old-timers as Slottenburgh, Sparta is called Sparty, Newfoundland is called New fun land, with the accent on the land. Wequahick is Wake Cake, Chesquahick is Cheesequake, Acquackanonck is Quacknack, and Wanaque is Why-nockie, with the accent on the why; Caldwell is Callwell, and Parsippany is Persipny, Plaquemin (French) has become Pluckamin, even in spelling, while our city is Noork or Newick."

The Original Name of Philadelphia (Vol. iii, pp. 8, 48).—In Vol. i, of Watson's "Annals of Philadelphia," page 10, the following interesting extracts may be found in regard to the above query, asked by "D. B. B." in Vol. iii, p. 310:

"The first ship that ever visited Burlington was the 'Shield of Stockton,' from Hull, in 1678. Then the site of the present Philadelphia was a bold and high shore called *Coaquanock*, but more properly spelt *Kuequenaku*."

Then, again, the author says, "Were to transport the fancy back to the original site of Coaquanock—so called from its borderline, along the margin of the river bank, of lofty spruce-pines, rivaling in majesty the adjacent common woodland foliage of oaks and underbrush; thus giving the place a peculiarity and rarity even in the eyes of the untutored savage, which lovers of the marvelous might now regard as something propitious."

In a note at the bottom of this same page (35) it is said that "the Indians called it *Quequenaku*, which means, the 'grove of tall pines.' This, for sake of euphony, we have contracted into *Coaquanock*. Such pines among other forest trees is an admitted rarity." And Taylor says in the "Astrological Signs of Philadelphia:"

> "A city, built with such propitious rays,
> Will stand to see old walls and happy days."

In a description of the "Shippen House" on page 369 of this same volume of Watson's "Annals," these *pines* are beautifully described as being "Long conspicuous from many points of the city," and "aged men have seen them sheltering flocks of blackbirds" and "crows occupying their nests on those very trees," etc.

These very pine trees, it is also stated, were destroyed by fire, communicated to them from the burning stables in the rear of them on Laurel Court, not so very many years ago. "IPSE."

PHILADELPHIA, PA.

BOOKS AND PERIODICALS.

In the June *Century*, Mr. Keenan begins his account of the most important investigations made by him into the Exile System, viz., his visit to the Convict Mines at Kara. Two striking pictures are those of "Convicts at Work in one of the Kara Gold Placers," and "Convicts Returning at Night from the Mines." The frontispiece of this number of *The Century* is a portrait of the famous French artist, Corot, whose work has had such immense influence on the art of the day, and has been subjected to such fierce controversy. The article is by Mrs. van Rensselaer, and along with the letter-press is another portrait of "Corot at Work," drawn from a photograph by Wyatt Eaton. The rest of the magazine is filled with the interesting articles that we are led to expect in this periodical.

This, the June number of *Current Literature*, completes the second volume. The publication has lived "the fatal year," and comes to its first birthday healthy and prosperous—firmly on its feet. The cordial reception given the idea from the start has been remarkable, and the newspapers have been particularly appreciative of the work, and more than generous in helpful suggestion and praise. The endeavor of the editor has been to be universal in range, liberal in tone, careful in credit, honest in respect to copyright, instructive and readable over all, and the effort has been remarkably successful.

"The Highest Structure in the World," in other words, the Eiffel Tower, is the subject of the first article in the *Atlantic Monthly* for June. It is devoted to an account of the methods of construction of the tower, and comparison with other buildings of great height. This article is written by Mr. Wm. A. Eddy. "Bonny Hugh of Ironbrook," a story of life among the miners, is contributed by Edith Brower. Charles Eliot Norton gives an account of Mr. Rawdon Brown and his discovery of the gravestone of "Banished Norfolk" at Venice. This curiously interesting article is embellished with a picture of the carved stone itself. Mr. George Moritz Wahl gives an account of "The German Gymnasium in its Working Order," showing the course of studies and discipline pursued in these schools. "The Thousand and One Nights" "Reflections after a Wandering Life in Australasia," "Brevet Martyrs," "A City of Refuge," "The Begum's Daughter," "Tragic Muse," are all entertaining and readable.

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NOTES.

WHAT IS THE CHILTERN HUNDREDS?

The word *hundred*, in this sense, signifies a division or part of a county in England, supposed to have originally consisted of one hundred families; and the Chiltern Hundreds were those lands extending over the long chalk range of the Chiltern Hills in Buckinghamshire. In former times these hills were thickly covered with forests of beech trees, whose impenetrable depths afforded a safe hiding-place to the bandits and outlaws with which the country was infested.

At an early period the depredations of these robbers so disturbed the peaceful inhabitants of the neighborhood that the Crown was obliged to appoint a special officer for their protection, who was known as

the Steward of the Chiltern Hundreds. The necessity for such an appointment has long since disappeared, but the office which has ceased to serve its primary purpose now serves for another object.

The Chiltern Hundreds, which comprise those of Burnham, Stoken, and Desborough, still retain their old name, and a steward is still nominated by the Chancellor of the Exchequer, and receives a salary of twenty shillings a year and the "fees of the office." The sole importance attached to this sinecure is the fact that the acceptance of it enables a member of the House of Commons to resign his seat, on the plea that he holds a place of honor and profit under the Crown.

Resignation from the House of Commons is not permissible unless a member be disqualified by the acceptance of such office, or from some more serious cause. The Stewardship of the Chiltern Hundreds being the only office of which the Chancellor of the Exchequer has the patronage—the divisions called hundreds having been parcelled out by the wise Alfred, and afterward annexed to the Crown—a member accepts it with its merely nominal duties and emoluments, when wishing to resign his seat in Parliament.

As soon as the stewardship is obtained, it is immediately resigned, in order that it may be vacant whenever required for this same purpose by another member. If it should happen that the resignation of this stewardship had not taken place at once—in case of need—the stewardship of the manors of East Hundred, Northshead, and Hempholme, may be made to serve the same purpose.

This appropriation of the post dates only from the middle of the 18th century, about 1750, and its strict legality has been often called in question, on the ground that it is not an office of the kind requisite to vacate a seat; but the custom is now completely legitimated by a long line of precedents. There is one instance on record of an application for this office being refused by the Chancellor of the Exchequer, whose gift it is.

It occurred in 1842, after some very awkward disclosures had been made before an investigating committee of the House of Commons, in regard to some corrupt compromises which had been entered into for the purpose of avoiding inquiry into the gross bribery in the election of certain boroughs, of which Reading was one. The member from Reading having applied for the Chiltern Hundreds, the Chancellor declined to grant it, being of the opinion that if he did so he would in some sort make himself a party to transactions which he did not approve, and of which the House of Commons had expressed its open condemnation. All lovers of Trollope will remember the important part played by the Chiltern Hundreds in poor Phineas Finn's parliamentary career.

WHAT WAS THE TRUTH ABOUT PAUL REVERE'S RIDE?

Every reader is familiar with Longfellow's spirited account of the famous midnight ride of Paul Revere, and it is noticeable that, what is unusual in versifying historical incidents, the facts of the matter have been rather closely adhered to. The poet says nothing of the interview with Hancock and Adams, which in reality was the one great object of Revere's mission, rather than the general knocking at every door as he sped past, this latter being a poetical touch quite too unimportant to warrant adverse criticism. The story, as related by most of our historians, runs somewhat in this wise: Boston, in the early part of April, 1775, was still garrisoned by three thousand of the British troops under General Gage, and it was the only place in the Massachusetts colony where the royal governor exercised authority.

The result was that the energy of the patriots was paralyzed, and though other colonies were watching with great impatience for some riotous demonstration from Boston, the popular leaders in that city were making the utmost endeavor to prevent any premature outbreak. The responsibility of the first shot, they determined, should rest upon the royal troops, and so far was this carried that the British honestly attributed their inaction to cowardice alone.

The provincial authorities, however, were quietly and steadily collecting provisions, arms, and ammunition, and storing them at Concord, sixteen miles from Boston. But the news of this preparation finally reached Gage, and he determined to seize the supplies, and at the same time arrest Hancock and Adams, whom he regarded as "arch-rebels," and who were then staying at the house of the Rev. Jonas Clarke, in Lexington.

On the night of Tuesday, April 18, 1775, to this intent, he secretly dispatched the expedition under Smith and Pitcairn, who crossed the river to East Cambridge, and after wading through wet marshes now covered by a stately town, began their march upon Concord. But the patriots had been looking for just such an event, and a scheme of signals had been agreed upon to announce the first movement toward Concord. Some one who had observed the departure of the British troops remarked to another, "They will miss their aim." "What aim?" asked Lord Percy, who overheard the remark. "The cannon at Concord," was the reply. Percy hastened to Gage, who had supposed his plans entirely unknown, and the latter instantly directed that no one should be suffered to leave the town.

But the precaution came too late. The vigilant Dr. Joseph Warren, President of the Committee of Safety, had received intelligence of the expedition early in the evening, and by the time the troops had begun their march Paul Revere, with Dawes and Prescott for companions, was "riding fast in the bright moonlight to carry the signal for the independence of a nation."

Just at this point, the details of the journey differ somewhat with various writers. There seems nothing to indicate positively, as Longfellow does, that Revere traveled alone, nor was his long ride a continuous one, as in the poem. According to Longfellow, having agreed with a friend (history says the *sexton*) to

"Hang a lantern aloft in the belfry-arch
Of the North Church tower as a signal light.
One if by land, and two if by sea;"

he crossed the river, and when on the opposite shore, waited * * *

"Till full on his sight
A second lamp in the belfry burns,"

then, mounting his steed, he gallops ahead, reaching Medford at twelve o'clock, Lexington at one, and Concord at two, just in time to alarm the inhabitants before the British troops appear at the bridge.

There seems some uncertainty as to whether, as Bancroft states, Revere went by one route and Dawes by another, or they two, with Prescott, made the journey in concert, as is asserted by other authorities. The general impression seems to be that Revere was rowed across the Charles River by two friends, five minutes before the sentinels received orders to prevent any crossing, and was there left alone, or with one of them, to carry the message on to Lexington.

"All was still, as suited the hour. The 'Somerset' man-of-war was winding with the young flood, ready to transport the royal troops across the river; the waning moon peered above a clear horizon, while from a couple of lanterns in the tower of North Church the beacon streamed to the neighboring towns as fast as light could travel." Revere now turned his face toward the north. A little beyond Charleston Neck he was intercepted by two British officers on horseback; but being well mounted on Deacon Larkin's swift horse, he turned suddenly, and leading one of them into a clay pond, escaped from the other by the road to Medford.

There he wakened the captain of the minute men, and continued to rouse the inhabitants with his shouts all the way to Lexington. At a little past midnight he rode up to Clarke's house, which was surrounded by a guard under Sergeant Monroe. In hurried words Revere asked for Hancock. "The family have retired," was the answer, "and I have received orders not to let them be disturbed by any noise." "Noise!" exclaimed Revere, "you'll have noise enough before long; the regulars are coming out." Hancock, who was not asleep, recognized Revere's voice, and called out, "Come in, Revere, we are not afraid of

you." The warning was given, and the two "arch-rebels" were persuaded to retire to a more secure retreat, followed by Dorothy Quincy, whom Hancock married in the following September.

Revere (and Dawes?) now pushed on to Concord, but at Lincoln fell in with a party of British officers. "Revere and Dawes were seized and taken back to Lexington, where they were soon released; and Prescott leaped over a stone wall and galloped on for Concord." But the object of the British expedition had been defeated, and the next morning, the memorable 19th of April, 1775, when Pitcairn reached Lexington, he was confronted by the gallant little band who gave their blood as the first to be spilled in the great Revolution.

WHENCE THE NAME "UNCLE SAM"?

This familiar phrase is used as a cant designation of the United States Government, just as John Bull is made to represent the English nation, Johnny Crapaud, the French people, etc. The name is said to have originated in the following manner:

At the time of the War of Independence, there lived at Troy, N. Y., a man named Samuel Wilson, familiarly known to the inhabitants of that vicinity as Uncle Sam, who, together with Ebenezer, his brother, performed the duties of government inspector of the pork and beef purchased by the administration. Among others to purchase provisions for the army, came a certain Elbert Anderson of New York, who, having concluded a large contract, ordered the cases to be marked with his own initials, addressed to the United States.

It was the habit of Uncle Sam Wilson to superintend large shipments in person, and his appearance among the workmen in his employ was always the signal for an interchange of good-natured jocularities. On this occasion it fell to the lot of a facetious young Yankee to do the lettering on the cases containing the provisions; and he accordingly marked them all very carefully in white paint, with the letters "E. A.— U. S." Being interrogated by some of his fellow-workmen as to the significance of the initials (for at that time the abbreviation U. S. for United States was still a novelty), he replied that he did not know, unless it meant *Elbert Anderson* and *Uncle Sam*, meaning by the latter, his good-natured employer. This pleasantry occurring in the presence of "Uncle Sam" himself, "took" immediately among the workmen, who, repeating the joke in various forms on every subsequent purchase, were never weary of rallying him upon the rapidly increasing extent of his property.

Many of these same men, being staunch patriots, were shortly afterward numbered among the recruits, and pushed forward to the frontier lines, for the double purpose of meeting the enemy and of helping to devour the provisions they had labored to prepare. They carried with them their old jokes, especially their favorite story of "Uncle Sam"; and before the first campaign had ended, it made its first appearance in print. Spreading rapidly, and encountering universal recognition as "a good thing," the expression took firm root, and will doubtless continue to flourish as long as the government itself.

As the common personification of the U. S. Government, "Sam" became the popular synonym for the "Know-nothing" or "American" party, the controlling principles of which organization seem to have been a sublime ignorance in all matters concerning the inner workings of their society, combined with a general impression that "Americans must rule America."

The adoption of the letters U. S. on the knapsacks of the soldiers, gave rise to the well-known Americanism, "to stand 'Sam,'" meaning that the government of Uncle Sam must pay, or bear, the expenses of all those who wear his livery; and a song, current at that period, further developed this idea of dignified dependence, in its refrain, "Uncle Sam is rich enough to buy us all a farm." When Samuel Wilson, the "hero of a hundred"— tales, died at his home in Troy, in August, 1854, at the age of 84, the Albany *Argus* referred to and recalled the circumstances which had led to the adoption of his name as a sobriquet of the U. S.

In the cartoons of "Uncle Sam," frequently displayed in current illustrated

newspapers, he is depicted as a tall, spare man, with a long, slim, straggling beard on his chin, attired in a dress-coat of blue, bespangled with white stars, and a pair of red and white striped trousers, fastened to his boots with straps; he has long outgrown his clothing, and the straps have stretched half way up his leg; on his head, at an angle perilous to safety, rests a white hat of cylindrical shape, known in vulgar parlance as a "stove-pipe"; a limp and generously expansive collar, confined by a loose redundancy of neckcloth, completes this figure of a typical Yankee.

Although in reality the prop and mainstay of a mighty nation, "Uncle Sam," when not engaged in offering some gallant service to the National Goddess, is generally represented as entirely absorbed in whittling a piece of wood. But this assumed indifference is deceptive. Let the British Lion be heard to roar never so timidly on the remotest confines of his territory, and Uncle Sam casts away his jack-knife in a trice, and stands ready to do doughty service for his country and his country's liberty.

QUERIES.

Sobriquets of Maryland and Alabama.—Are there sobriquets for the names of these States? If so what are they?

ADMIRER.

BALTIMORE, MD.

Alabama is the "Cotton Plantation" State. Its inhabitants are called "lizards." Maryland is the "Monumental," and the inhabitants are "clam-humpers."

Olor Iscanus.—Who was Olor Iscanus (quoted by Whittier in the dedication of his poem "In War Time," 1863)? ZEBUX.

Olor Iscanus, "the Swan of Usk," is a designation of the poet Vaughan, the Silurist. Properly, it is the name of one of his poems.

Cowan.—Please give me the definition of "Cowan." I cannot find the word in Webster or Worcester's dictionary.

J. C. A.

MALONE, N. Y.

The *Cowan* is a plant of the family of dryads; it grows in Mexico.

Isle of Dogs.—Is there such an island as "Isle of Dogs?" If so where? ?

ALBANY, N. Y.

There is an "Isle of Dogs" in the English Antilles, latitude 18° 20′ N. longitude 65° 50′.

There is also an island of this name which is a part of London, England.

It was formerly a peninsula, but in 1800 it was made an island by a canal. The name is supposed to be a corruption of the Isle of *Ducks*.

Carlyle alludes to it: "tell us first whether his voyage has been round the globe or only to Ramsgate and the *Isle of Dogs*."

House that Jack built.—What is the origin of the nursery rhyme, "The House that Jack built"? ?

ALBANY, N. Y.

It is impossible to say. Dr. Doran gives a Hebrew story that is similarly cumulative, and Dr. Brower says that the Kafirs of South Africa have a like story which they tell their children. The Hebrew version is:

[*This is*] the kid that my father bought for two zuzim.
[" "] the cat that eat . . .
[" "] the dog that bit . . .
[" "] the stick that beat . . .
[" "] the fire that burnt . . .
[" "] the water that quenched . . .
[" "] the ox that drank . . .
[" "] the butcher that killed . . .
[" "] the angel of death.

Compare the story of the old woman who found the sixpence.

Sign of a Pompeian Wine-Shop.—What sign did a wine-shop at Pompeii use? ?

ALBANY, N. Y.

The sign represented an enormous bunch of grapes carried on a stick which lay on the shoulders of two men walking one in front of the other.

Smallest Coin issued in England.—What was the smallest silver coin ever issued by the British Government?

Did they ever coin a silver penny?

E. R.

ALBANY, N. Y.

The smallest coin ever issued by the British was the silver penny which was used as "*Maundy* money."

Pepper tree.—What is the botanical name of the so-called pepper tree so commonly planted in California? The subscriber has the name of three or more West Indian pepper-woods (so-called), but none of these seem likely to be the one in question. One pepper tree is said to be the Peruvian *Schinus molle*. BORAX.

NEW JERSEY.

Larousse says "*Poivre d'Amerique* nom vulgaire du Schinus molle."

I held it truth, etc.—The opening lines in Tennyson's "In Memoriam" are as follows:

"I held it truth with him who sings
To one clear harp in divers tones,
'That men may rise on stepping-stones
Of their dead selves to higher things.'"

Whom does the poet quote from?

In my edition the last ten lines are in quotation; in others that I have seen the lines are not in quotation.

Who "sang to one clear harp in divers tones?" C. D. P. HAMILTON.

EASTON, PA.

See AMERICAN NOTES AND QUERIES, Vol. i, p. 152.

State Salt Cellar.—What is the State Salt Cellar kept in the Tower of London?

L. M. O.

MCCONNELLSTOWN, PA.

The salt-vat or salt cellar was formerly used to mark the line on the table below which the tenants and dependents might sit. Bishop Hull writes:

"Second that he do on no default
Ever presume to *sit above the salt*."

And an old ballad says:

"Thou art a carle of mean degree,
The *salt* it doth stand between you and me."

REPLIES.

Cocoa for Yams (Vol. iii, p. 47).—This expression should probably read: "*Cocco* for yams." The cocco (see "Chambers' Encyclopædia," art. cocco) is a highly valued root, while the yam is a cheap and poor one.

ADDAX.

NEW JERSEY.

Eheu Fugaces, etc. (Vol. iii, p. 44).—The elegy on Father Prout, inquired for by Mr. Joseph J. Healy, was first printed in the "Round Table," now defunct.

I am unable to supply the lines called for, but send you copy of a poem which originally appeared in "Saunders' News Letter," and which is generally thought to be superior to any effusion on the death of the noted wit and poet.

The following is all I can remember of the poem called for:

"Eheu fugaces—the scholar's graces
And void thy place is, O Prout, of thee,
While the bells of Shandon
Still sound so grand on
The pleasant waters of the river Lee.

To the memory of Father Prout.

"In deep dejection, but with affection,
I often think of those pleasant times,
In the days of Fraser, ere I touched a razor,
How I read and revelled in thy racy rhymes.
When in wine and wassail we to thee were vassal,
Of Water-grass Hill, O renowned P. P.,
May the bells of Shandon
Toll blithe and bland on
The pleasant waters of thy memory.

"Full many a ditty, both wise and witty,
In this social city have I heard since then,
With the glass before me, how the dream comes o'er me,
Of those attic suppers, and those vanished men.
But no song hath woken, whether sung or spoken,
Or hath left a token, of such joy to me
As 'The Bells of Shandon'
That sound so grand on
The pleasant waters of the river Lee.

"The song's melodious, which a new Harmodius,
'Young Ireland' wreathed round its rebel sword,
With their deep vibrations and aspirations,
Fling a glorious madness o'er the festive board.
But to me seems sweeter the melodious metre
Of the simple lyric that we owe to thee,
Of the bells of Shandon
That sound so grand on
The pleasant waters of the river Lee.

"There's a grave that rises on thy sward, Devizes,
Where more lie sleeping from his land afar,
And a white stone flashes o'er Goldsmith's ashes,
In the quiet cloister by Temple Bar.

So where thou sleepest, with a love that's deepest,
Shall thy land remember thy sweet song and thee
While the bells of Shandon
Shall sound so grand on
The pleasant waters of the river Lee."

Better Wall-fired Hell, etc. (Vol. ii, p. 69).—The query of X. Y. as to the authorship of these lines has not yet been answered. The querist is evidently thinking of the following passage in Whittier's poem "Tauler":

"'Then,' said the stranger cheerily, 'be it so.
What Hell may be I know not; this I know—
I cannot lose the presence of the Lord.
One arm, Humility, takes hold upon
His dear humanity; the other, Love,
Clasps His divinity. So where I go
He goes; and better fire-walled Hell with Him
Than golden-gated Paradise without.'"

A. F. CHAMBERLAIN.

TORONTO, ONT.

Point device (Vol. ii, pp. 58, 83, 132).—Would it not be possible to derive this expression, in its old sense of "faultless," from the French *point de vice*, using *point* as a negative adverb and *vice* in the sense of "a fault"? Whether the expression was ever used by the French with this meaning I do not know.

OLAX.

NEW JERSEY.

Pets of famous people (Vol. ii, p. 309; Vol. iii, pp. 34, 59).—Cowper, rabbits or hares; Louis XVI, dogs; Daniel Webster, oxen.

REFERRED TO CORRESPONDENTS.

Authorship Wanted.—*Old Stone School-house, etc.*

"Old Stone School-house, thou art still the same,
There's the very steps so oft I've mounted,
And the window creaking in its frame,
And the notches that I cut and counted
For the game;
Old Stone School-house, thou art still the same.

'Those two gateway sycamores you see,
By me were planted. Just so far asunder,
Yon long well-pole from the road to free,
And the wagons to pass safely under;
Ninety-three,
Those two gateway sycamores you see."

S. S. R.

LANCASTER, PA.

We Parted in Silence.

"We parted in silence, we parted at night,
On the banks of that lonely river;
Beneath the moonbeam's silvery light,
We met and we parted forever."

S. S. R.

LANCASTER, PA.

Smallest Republic in the World.—Will some one kindly supplement this reference?

The smallest Republic of the world. The *Frankfurt Times* writes: "That this is not San Marins, nor Andorra, nor Moresnet, but the tiny Republic of *Goust*, in the Pyrenees, which contains less than one hundred inhabitants, all of whom are Romanists.

"The sole occupation of these people is the weaving of wool and silk. Their government consists of an assembly of old men, called the Council. They pay no taxes nor imposts of any kind, and therefore have need of no collectors. They have neither mayor, priest, nor physician. They baptize their children, bury their dead, and perform their marriage ceremonies all beyond the boundaries of the town, or in the neighboring village of Laruns. If any one wishes to espouse a wife he must go away from home to find her.

"Among the peaceful residents of this microscopic republic are several centenarians. No one is really poor, and none are rich. The language which they speak is a mixture of French and Spanish, and their numbers, manners, and customs have remained unchanged for several centuries."

M. H. G.

BURLINGTON, N. J.

Hackamore.—What is the origin of this word? It means a halter or rope for a horse, and is much used in the West.

ANTHRAX.

NEW JERSEY.

Vocabularies (Vol. ii, p. 44).—How

many words are there in the vocabulary of Scott, Dickens, and Shakespeare?

C. D. P. H.

EASTON, PA.

Shakespeare, about 15,000.—[ED.]

Charlemagne and the Stag.—Where can I find the tradition about Charlemagne and the Stag, thus referred to by De Quincey: "Here [forests of Domrêmy] was seen (if anywhere seen) that ancient stag who was already nine hundred years old, but possibly a hundred or two more, when met by Charlemagne; and the thing was put beyond doubt by the inscription upon his golden collar."

I shall be obliged for this information through your columns. J. W. A.

BROOKLYN, N. Y.

Lord Packenham's Burial Place.—Where is Lord Packenham buried?

L. M. O.

MCCONNELLSTOWN, PA.

The Chian Hath Bought, etc.—What is the meaning of "The Chian hath bought himself a master"?

CYRUS VANSYCKLE.

BALTIMORE, MD.

Woman Who Killed Ten Kings.—What woman was accused of killing ten kings, and who were they?

CYRUS VANSYCKLE.

BALTIMORE, MD.

Three Churches Over One.—In what city are three churches built over another?

CYRUS VANSYCKLE.

BALTIMORE, MD.

The Mysterious Smoke (Vol. ii, p. 306; Vol. iii, p. 11).—This interesting subject recalls the mysterious music of the Perdido and Pascagoula Rivers. What is the latest explanation? Some writers believe that some fish or amphibian causes the musical notes. Can any one suggest any explanation of the Burrisaul (or Barisal) guns? These are mysterious explosive noises heard in parts of the Ganges delta. See Hunter's "Statistical Account of Bengal," Vol. v, p. 175. * * *

COMMUNICATIONS.

Hawthorne and Bishop Porteus (Vol. iii, p. 48).—It may be well to point out that Goethe's poem "Gedichte sind gemalte Fenster-scheiben," was composed in the year 1827, quite a long period after the death of Bishop Porteus. This case is but another of those striking coincidences of thought and expression that are so often met with in literature.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Cockles of the Heart (Vol. ii, pp. 261, 298, 312).—In connection with this much discussed expression the following notes may be of value: The "Catholicon Anglicum" (1483, A. D.), E. E. T. S., has, "A *colke*, erula (interior pars pomi)." The word is not found in the "Promptorium Paroulorum." At page 174, line 6445 of the "Pricke of Conscience" (Philological Society, ed. 1863), we read:

> "For alle erthe by skill may likened be
> Til a round apple of a tre,
> That even in myddes has a *colke*
> And swa it may be till an egge yholke."

And the "Glossary" defines *colke* as "core, heart."

In the "Townsley Mysteries" (Surtees Society, ed. 1836), p. 281, we find:

> "It is full roten inwardly
> At the *colke* within."

It is possible that from *colke* may come *cockle*, by a not very serious metathesis.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Smallest Church (Vol. ii, p. 310).—Moncure D. Conway in "South Coast Saunterings in England," *Harper* for March, 1870, describes two churches. The first, at Bonchurch, is about eight centuries old. "It cannot be ten yards long, and is only three or four wide; it has seven pews and two galleries, and might hold about twenty people. The style is Norman and the ceiling circular, and the chancel separated from the body of the church by a stone partition. Some years ago, as the wall was being cleaned for a fresh coating of whitewash, a very good painting of the Last Judgment was discov-

ered on the wall. An ancient cross carved out of black oak stands on the altar. There is still regular preaching here, the larger part of the congregation being seated outside" (p. 527). "The village of St. Lawrence, notable for its queer little church, the smallest in the world. It is twenty-five feet long, eleven feet wide, and about as high as a tall man. Its walls are Saxon, and very old" (p. 530). The moss and lichen have long since covered its stony walls, so that it presents a curious, ancient appearance. Every Sunday morning its doors and windows are opened, and the good people of the village (on the Isle of Wight) gather to its services, the majority of the congregation remaining outside.

M. N. ROBINSON.

LANCASTER, PA.

Cinderella's Glass Slipper.—The little "glass slipper" of Cinderella has an odd history. The story belongs to old, mediæval folk-lore, whether German or French it is hard to say, but the "glass" slipper is undoubtedly French. At one period the use of the fur called "vair" was confined by law to the nobles, by whom it was used for trimming both gowns and shoes. When, then, Cinderella's fairy godmother equipped her for the ball she gave her godchild slippers of "vair." But vair has exactly the same sound in French as *verre*, glass. As the tale was handed down by word of mouth from generation to generation, the fur was forgotten, and the slipper of the noble fur "vair," was turned into a slipper of *verre*, or glass. In the latest American spectacular production the shoe or vair has become the "Crystal Slipper."

Balzac says: "Certaines fourrures rares, comme le *vair*, qui sans aucun doute fut la zibeline impériale, ne pouvaient être portées que par les rois." The etymology of the word is from Latin *varius*.

"What's the Matter with so and so" (Vol. iii, p. 35).—The exact Scotch equivalent for this is simply "What ails so and so?" "What ails you?" is subjective—that is, it applies to the individual dissatisfied, not to the object. A half-dozen children are seated at breakfast and one eats his porridge shyly or not at all. The mother asks, "What ails *you* at the porridge?" really asking the child, probably, whether he is sick. When I observe a friend behaving rudely or dryly to an acquaintance, I ask him, "What ails you at so and so?" meaning, "Why have you a grudge against him?" When I say, "What ails so and so?" I ask what is wrong with him, or "what is the matter" with him objectively. Sometimes, however, the expressions are nearly equivalent, as in that quoted in NOTES AND QUERIES, "What ails you at the pudding bree?" that is, what fault have *you* to find with it, I have none.

J. H.

PHILADELPHIA, PA.

There's a Spirit, etc. (Vol. iii, pp. 33, 58).—I don't know as to its authorship, but thirty years ago in the library of "the old house at home" was a temperance work purporting to be a report of a temperance convention of the Beasts and Birds, and I don't know but Fishes also. In the course of it a church was referred to which was so constructed that a revenue was derived from the rental of the basement for storage. And stored therein was quite an amount of liquor. My memory (perhaps a little treacherous thirty years after) is that it was the owl who recited the following:

There's a spirit above
And a spirit below,
The spirit of love
And the spirit of woe,
The spirit above
Is the spirit of love,
And the spirit below
Is the spirit of woe;
The spirit above
Is a spirit divine,
And the spirit below
Is the spirit of wine.

Possibly this may jog some one's memory who will know if the lines were original in the work mentioned.

T. H. SMITH.

CHICAGO, ILL.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, p. 34).—The *Court Journal* says: "Mr. Henry Irving had once a friend. He did not ask for orders, but, nevertheless,

took the deepest interest in the great actor's performance. He sat on the stage night after night till it was time to ring up the curtain, and then went up to Mr. Irving's dressing-room, which he did not leave till the curtain was about to be rung down. He could not go with him everywhere, but accompanied him to Southampton when Mr. Irving was leaving for the Continent. Half heartbroken, he saw him go off in the boat, and in an hour after was missed by his companions, whose company was evidently of no consequence to him. They were in a great state of anxiety as to what had happened to Mr. Irving's devoted friend. Three days after he turned up on the stage of the Lyceum Theatre, having evidently done the journey on foot, for his feet were bleeding and his coat was covered with mud. How the poor dog discovered his way is among the mysteries. Mr. Irving's friend is dead."

Eating Crow (Vol. i, p. 160).—M. Achille Murat would doubtless sympathize with the man who hankered not for crow. While a citizen of this country he seemed resolved to study its food resources, but reported, "Buz*zard* is not *good;* I have no prejudices at all, I try everything, but buz*zard* is *not good.*" M. L. C. G.

GERMANTOWN, PA.

Charivari (Vol. i, pp. 8, 263, 288, 296, 297, 311, 312; Vol. ii, pp. 9, 12).—A description of "Charivari" is given in "Roughing it in the Bush," a vivid account of life in Canada fifty years ago by Mrs. Moody, sister of the historian, Miss Strickland. Though apparently of French origin, it seems akin to the "Skimelten Ride," described by Hardy in "The Mayor of Casterbridge." M. L. C. G.

GERMANTOWN, PA.

The Eagle and "She" (Vol. i, p. 32; Vol. iii, p. 20).—In *Little Folks* of this month there is an allusion to the ancient superstition that "the eagle every ten years soars into a *fiery region* and plunges thence into the sea, where, moulting its feathers, it acquires new life." And it quotes from the Book of Psalms, "Thy youth is renewed like the eagles." And from Spencer's "Faerie Queen,"

> "As eagle fresh out of the ocean wave,
> Where he hath left his plumes all hoary gray,
> And decks himself with feathers youthly gay."

Might there not have been in this a suggestion for "She"?

M. L. C. G.

GERMANTOWN, PA.

That the eagle lives to a very great age is a very ancient tradition, but Apemantus says:

> "Will these moss'd trees,
> That have outlived the eagle, page thy heels,
> And skip when thou poin'st out?"
> (Timon of Athens, Act iv, Scene 3.)

The "Booke of Falconrie," by Turbervile (1575), says that the great age of the eagle was discovered from the fact that it always builds its eyrie in the same place.

[ED.]

Susan Pye (Vol. iii, p. 30).—The latest Susan Pye had a prototype in Washington thirty years ago. To the house of a well-known clergyman there came a handsome young man, an attaché of a European Legation. He was accompanied by a veiled woman, and they requested that the marriage ceremony be performed. Unlike the Camden minister, the clergyman did not tear the veil from the woman's face, but she finally yielded to his representations and removed it, revealing an unmistakable African face. In answer to the young man's entreaties that he would proceed, the clergyman stated the law of the country, and the couple departed, the lover pronouncing a bitter diatribe against such a law! Their subsequent history is unknown.

M. L. C. G.

GERMANTOWN, PA.

Idyls of the King (Vol. iii, p. 20).—Your answer to the inquiry for a complete list of Tennyson's "Idyls of the King" is neither complete nor accurate. Balin and Balan being omitted, and Gareth and Pelleas being misprinted Gereth and Peleas.

WM. D. ARMES.

UNIVERSITY OF CALIFORNIA.

Month's Mind (Vol. i, p. 245).—The original sense of this expression still subsists. In several instances in recent years the "month's mind" has been observed in various Roman Catholic churches in Philadelphia. SENEX.

NEW JERSEY.

Gore (Vol. i, p. 262).—*Gore*, as applied to a district, is a piece of land overlooked by the original surveyors, and which, therefore, does not fall into the limits of any township. Vermont is the principal State where *gores* are found. But there are plenty of *gores* between farms in other parts of the country. Strictly, a *gore* is an odd-shaped piece of cloth in a garment; its extension to a piece of unsurveyed land was very easy and natural. CISCOX.

NEW JERSEY.

Cuspidor (Vol. i, p. 310).—*Cuspidor* is Portuguese; it comes from *cuspir*, or *cospir*, to spit; Latin *conspuere*, to spit. It has nothing whatever to do with *cuspis*, a spit. VITEX.

Bimini (Vol. ii, p. 100).—You say that "Bimini was a fabulous island, etc. But there really is a Bimini in the Bahama Group called Bemini in Green's "Caribbean Sea," Vol. i, p. 113. It really consists of two low and sandy islets, with a harbor, port, and a resident magistrate. RUMEX.

NEW JERSEY.

Prestidigitateur (Vol. ii, p. 115).—This word, the direct etymology of which is given as above, is more remotely an extension or expansion of the Latin *præstigiator*, a juggler; *præstigium*, a deception. Like many others, this word has a double origin. POLLEX.

NEW JERSEY.

Croatan (Vol. i, pp. 7, 95, 275).—Besides the place of this name in Craven county, N. C., the U. S. census makes note of a township in Dare county, N. C., of the same name. A. B. C. X.

NEW JERSEY.

Danneburg (Vol. i, p. 7).—This word defined *loco citato* as "the Dane's stronghold," really means (so I am informed by a Dane) "the Danish banner," or more literally "the Danish cloth." G. X.

NEW JERSEY.

Sunken Cities (Vol. i, p. 89).—Besides those mentioned as above we may refer to *Amalfi*, the sinking of which is celebrated in a poem by Longfellow; and *Savanna-la-mar* in the West Indies, on the sinking of which in an earthquake De Quincey wrote a very remarkable paper. G. X.

NEW JERSEY.

Sweetness and Light (Vol. i, p. 119).—In addition to the citations made above, I remember seeing *lumen et dulcedo* quoted from the writings of St. Bonaventura. G. X.

NEW JERSEY.

Bug-eaters (Vol. i, pp. 140, 155).—I imagine this name as applied to the people of Nebraska comes from the fact that at a time when that State was in part overrun by locusts (or "hoppers"), the proposal was made to turn the insects to good account by making them an article of food, after the manner of the Arabs. Several entomologists and journalists actually got up a dinner at which the locusts were served up in various styles. C. G.

NEW JERSEY.

Billy Barlow (Vol. iii, p. 13).—I remember hearing sung in my childhood the following doggerel, to a very plaintive air:

"The timperance s'iety—I jined it twice,
And those were the happiest days of my life;
But the mimbers got dhrunk, and bechas they did so
They turned from their s'iety Billy Barlow.
An' it's oh! dear! I'm ragged I know,
Now, isn't it hard upon Billy Barlow?"

I fancy this was one of a number of improvised additions to the original song. FORDHAM.

BOSTON, MASS.

Bloody Shirt.—Among the various versions of the origin of the phrase "Bloody Shirt," which I have read, none has gone so far back as what seems to be the original source, "The Gesta Romanorum" (Tale lxvi). Mr. Joseph Knight, in his biography of Dante Gabriel Rossetti, illustrates that

poet's methods by quoting one of the mediæval tales on which Rossetti found his poem "The Staff and Scrip." The excerpt is from the early English translation of the "Gesta Romanorum," which was edited for the Roxburghe Club, by Sir Edward Madden. The tale is called "The Bloody Shirt: of a Knight who restored a Princess to her Kingdom, and of her gratitude to him." It relates that the Emperor Fredericus, of Rome, bequeathed, on his deathbed, his entire empire to his daughter, and proceeds:

"So what time that a certayne Erle hurde of this, after the death of the Emperour, he come to the dameselle and stered hire to squne, and anoon the dameselle enclined to his wordis. So whan the dameselle was filid (defiled), he put hire out of hire empire, and than she made lamentacion more thon ony man can trowe, and gede (went) unto an other kingdom or cuntre."

Sitting in her sorrow she receives the visits of a "faire yong knyghte sitting up on a faire hors," who asks the cause of her grief, and receives the full history. On the promise that she will be his love he undertakes to recover her heritage. Before setting out on the enterprise he imposes these conditions:

"If it happe me to dye for the(e) in batill and not to have victory, that thou sette out my bloody serke (shirt) on a perch afore for twey skilis (two reasons); the first is that the sighte of my serke may meve the(e) to wepe as ofte tyme as thou lokist thereon; the secunde skile is, for I woll, that whenne ony man comyth to the(e) for to have the(e) for wife, that thou renne (run) to the serke and sey to thiself, 'God forbede that euer I sholde take ony to my husbond, after the deth of this lord, which deyde for my love and recoveryd myne heritage.'"

The lover won the victory and restored the Princess her heritage, but "gate his deth" in so doing. His shirt, soaked in his life's blood, was brought to the Princess. "All her bowelis were troubelyd more than tunge may telle." She observed the conditions imposed by the dead knight, and when suitors came she rushed into the chamber and with a "lamentabill voys" cried out the words he directed. "And so she answered to all that come to hire for that erende and fayre endid hire lyfe."

That this is the origin of the phrase I have no doubt.

J. O. G. DUFFY.

PHILADELPHIA, PA.

Horace Walpole and Mr. Evarts.—I find in Horace Walpole a possible ancestor of one of Mr. Evarts' most pungent witticisms. The medal to the "306" who stood solid for Grant's renomination, he suggested should be made of "beaten brass." Walpole, writing to General Conway, June 29, 1744, says, "Every night I go to Ranelagh—everybody goes there. If you had never seen it, I would make you a most pompous description of it, and tell you how the floor is all of *beaten princes*—that you can't set your foot without treading on a Prince of Wales or Duke of Cumberland." Perhaps Mr. Evarts' beaten brass is stronger than the beaten *gold* implied by Walpole, but the relationship seems close.

M. L. C. G.

PHILADELPHIA, PA.

Torloisk (Vol. ii, p. 247).—Mr. J. W. Redway has slightly changed my query from the way I sent it. I asked you to describe and locate *Torloisk*. He infers that it is a town, and at the time I sent the communication supposed so myself, although I did not mention it as a town. Subsequent investigation, however, shows that it is a place in the Isle of Mull, N. B. It is the family-seat of a branch of the Macleans. At the present time Earl Compton resides there. He was heir to his maternal grandmother of the estate of *Torloisk*, and at her death assumed the name and arms of Maclean. It is on the north shore of Loch Tuadh, opposite Gometra.

THOS. CLEFHANE.

CINCINNATI, OHIO.

Petunia (Vol. ii, p. 63).—It is a rather remarkable fact that this familiar flower-name is a Latinized form of the Brazilian word *petun*, tobacco, explained in Vol. ii, p. 63.

BECK XX.

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RECENT PRESS NOTICES.

Lippincott's Magazine.

The Westminster Publishing Company send the reviewer the first volume of AMERICAN NOTES AND QUERIES, bound substantially in red leather. This volume comprises the first six months of a weekly publication which aims to do for the United States what the English *Notes and Queries* does for Great Britain—to furnish "a medium of intercommunication for literary men, general readers, etc." Unlike the English, however, it is not simply a medium, but employs specialists to answer queries submitted, and volunteers editorial information on topics of contemporary interest. The scope and aim of the volume may be seen from a few of the articles discussed: "Bowie-knife," "Sheridan's Ride," "Mother Goose," "Thackeray's Characters and their Prototypes," "Red-haired Girls and White Horses," "Mary had a Little Lamb," "The Longest Word in the English Language," "Jersey Mosquitoes," "The Names of the States," a number of articles on political expressions, such as "Salt River," "Boodle," "Boom," "Eating Crow," "Mugwump," "Tammany," etc., and a valuable series entitled "Indian Words in the French Canadian." One feature of value in periodicals of this sort is that the information contained is subject to weekly revision at the hands of correspondents and subscribers who are scattered over a wide extent of territory, and an error or misstatement, consequently, is not likely to go unchallenged. The department of "Communications," indeed, is one of the most entertaining and valuable in the magazine.

Appeal (Memphis, Tenn.).

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American Notes and Queries.

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NOTES.

HIAWATHA IN FLEMISH.

Perhaps some particulars of an early attempt at rendering Longfellow's American epic in a foreign tongue may be of interest to his many admirers. In 1858, only a few years after the publication of the "Song of Hiawatha," Guido Gezelle, Pbr. (Professor in't Kleen Seminarie, te Rousselaere), published a volume, entitled "Vlaemsche Dichtoefeningen" (Brussel & Rousselaere, 1858, pp. i–x, 11–216). The author is a Roman Catholic, and the poems are, in the main, devout and religious in character. Pages 127–136 are, however, occupied by "Mondamin. Amerikaensch Verdichtsel over den oorsprong van het Maïs of Indisch kooren. Letterlyk uit het Engelsch van Longfellow"

(Mondamin. An American legend of the origin of maize or Indian corn. [Translated] literally from the English of Longfellow). This poem is interesting in many ways. It shows how Longfellow was appreciated abroad, and the extent to which "Hiawatha" was read and admired so shortly after its publication. Moreover, it is an excellent rendering of an English poem into a cognate language of Low German stock, and is valuable as showing the close relationship of modern English and Flemish. It is, as the author claims it to be, quite a literal translation, and a work of considerable merit.

It translates the fifth section of the "Song of Hiawatha," known as "Hiawatha's Fasting," the author having simply substituted for the latter title "Mondamin," the Indian name for maize or Indian corn.

It is truly surprising with what ease and accuracy the poet has reproduced in the original metre the flowing musical lines of Longfellow. As Gezelle's work has probably not been often cited on this side the Atlantic, I append a few of the more striking passages, with a literal translation of the Flemish:

"Eerst, en om aldaer te vasten,
Bouwd 'hy bin' den bossche een *wig-wam*,
Naest het blinkend Grootzee-water,
In het blyde en lustig voorjaer,
Binst de mane van de blâren.
Menig wondren droom aenschouwd' hy
Binst dien zevendaegschen Vasten."
[First, and in order there to fast,
Built he in the bush (forest) a wigwam,
Next the shining Big-Sea-Water,
In the blithe and pleasant springtime,
In the moon of the leaves.
Many a wondrous dream viewed he
In this seven days' fasting.]

Another portion of the poem very accurately rendered is:

"Op den derden van de dagen
Zat hy naest het meer en peisde,
Naest het stil doorschynend water;
Zag den steurvisch, *Na-ma*, smakkend,
Droppels slaen lyk *wampom* kralen,
Zag den gulden baers, den *Sa-wa*,
Lyk een zonnestrale in 't water,
Zag den snoek, den *Mas-ke-no-za*.
Zag den haring, *O-ka-ha-wis*,
Met de *sja-ga-sjil*, de krifte:
Heer des levens, riep hy treurig,
Moet een mensche daermeê leven?"
[On the third of the days
Sat he by the lake and pondered,
By the still transparent water;
Saw the sturgeon, Nahma, leaping,
Scatter drops like wampum beads,
Saw the golden perch, the Sahwa,
Like a sun-beam in the water,
Saw the pike, the Maskenozha,
Saw the herring, Okahahwis,
With the Shawgashee, the craw-fish:
Lord of life, cried he sadly,
Must a man on these things live!]

The waiting of Hiawatha and the coming of Mondamin are thus described:

"*Hiawada* zat en beidde
Naer de komtste van Mondamin,
En als 't schadubeeld der boomen
Langzaem naer den Oosten langde,
Met het vallen van de zonne,
Die lyk 't Rooblad in het najaer
Op het water viel, en wegzonk,
In den boezem van de waetren,
Hei! *Mondamin*, jong en jeugdig,
Met zyn gulden lyzig hoofdhair.
Met zyn groen en geluw kleed aen,
Met zyn langen lieven pluimbos,
Stond en wenkte voor den deurweg,
En lyk een die slapend wandelt,
Bleek, verwezend, doch onschrikbaer,
Kwam te voorschyn *Hiawada:*
Kwam en worstelde *Mondamin.*"
[Hiawatha sat and bided
For the coming of Mondamin,
And as the shadow of the trees
Slowly towards the east did reach,
With the sinking of the sun,
That, like the red leaf in the autumn
On the water fell, and downsank,
In the bosom of the waters,
Lo! Mondamin, young and lively,
With his golden, soft tresses (head of hair),
With his green and yellow clothes on,
With his long, glossy plumage,
Stood and beckoned at the doorway,
And, like one that sleeping walketh,
Pale, haggard, but undaunted,
Came forth Hiawatha,
Came and wrestled with Mondamin.]

The above citations will give one a fair idea of the translation, and cause regret that the author had not seen fit to render the whole epic into his native tongue.

A few of the names occurring in Longfellow's poem, mostly for the sake of conforming to the phonology of the Flemish language, have suffered slight changes. *Hiawatha* appears as *Hiawada*, to get rid of the troublesome English *th*. The wild-

rice (Mahnomonie) figures as *Mano Monie*, while *Odahmin*, the strawberry, becomes *O-do-nim*.

It would be interesting if all the attempts to translate "Hiawatha" could be referred to and compared with the one under discussion. The same volume contains a poem entitled "Excelsior," which is an elaboration of Longfellow's composition with the same name. I hope to discuss it in another communication.

TORONTO, CAN. A. F. CHAMBERLAIN.

WHO WERE THE DELLA CRUSCANS, AND HOW DID THEY BECOME FAMOUS IN ENGLISH LITERATURE?

In the year 1582 the Academia Della Crusca was founded at Florence. Its object was the preservation of the Italian language in its purity; and hence it derived its rather fanciful appellation, the word *crusca* in Italian signifying *chaff* or *bran*. About the year 1785 a number of English residents at Florence endeavored to amuse themselves by writing verses, which they published in a volume called "The Florence Miscellany." Silly, insipid, and affected though these effusions were, yet such was the poetic destitution of the period that they soon found many admirers and imitators. One of the founders of this school of poetry, Mr. Robert Merry, had traveled for some years on the continent, and, having resided for a long time in Florence, had been elected a member of the famous academy mentioned above. He came to England, and immediately announced himself by a sonnet to Love, over the signature "Della Crusca." Prior to this, however, the effusions of these sentimentalists had been published chiefly in two daily papers, called *The World* and *The Oracle*, from which they were soon collected, and with fulsome praise recommended to public attention in a volume called "The Album," by Bell, the printer. Merry's signature gave a name to the mutual admiration society of versifiers. His sonnet to Love was answered by one "Anna Matilda" in "an incomparable piece of nonsense," and these two great "luminaries of the age," as Bell calls them, fell desperately in love with each other. The epidemic spread "from fool to fool; the fever turned to frenzy," many "caught the infection, and from one end of the kingdom to the other all was nonsense and Della Crusca." Among the writers of the school whose names have been preserved are Mr. Bertie Greathead, a man of wealth and good family; Mr. William Parsons, also a man of means; Edward Jerningham, author of numerous plays and poems; Miles Peter Andrews, a writer of prologues and epilogues; Mr. Edward Topham, proprietor of *The World;* Rev. Charles Este, its editor; Joseph Weston, a small magazine critic of the day; James Cobbe, a now forgotten farce writer; Frederick Pilon, said to have been an actor; a Mr. Timothy or Thomas Adney, whose anagramatic pseudonym was Mit or Mot Yenda; Mr. Thomas Vaughan (Edwin); Mr. John Williams (Tony Pasquin); James Boswell, who had not yet written his life of Johnson; and the dramatists O'Keefe, Morton, Reynolds, Holcroft, Sheridan, and the younger Coleman, who survived and recovered from their connection with the Della Cruscan folly. Among the female scribblers the principal names are those of Mrs. Piozzi, better known as Mrs. Thrale; Mrs. H. Cowley (Anna Matilda), authoress of "The Belle's Stratagem;" and the notorious Mrs. Robinson.

But the Della Cruscans were destined to enjoy a very brief existence. William Gifford (1756–1826) appeared as an author in 1794. His first production, a poem called "The Baviad," a paraphrase of the first satire of Persius, was directed against the unlucky poetasters. In the following year its continuation, "The Maviad," an imitation of Horace, leveled at the corruptors of dramatic poetry, appeared. In these powerful and popular satires Gifford lashed the Della Crusca authors, who attempted dramas as well as poems, with merciless but deserved severity. His exposure completely demolished this set of rhymesters, who were probably the spawn of Darwin and Lichfield. He speaks thus of Mrs. Piozzi:

"See Thrale's gay widow with a satchel roam,
And bring, in pomp, her labored nothings home."

But he errs in including Kotzebue and Schiller in his list.

In the preface to the "Maviad," * Gifford intimates that he had been charged with "breaking butterflies upon a wheel;" but "many a man, who now affects to pity me for wasting my strength upon unresisting imbecility would not long since have heard these poems with applause and their praises with delight." The Della Cruscans sank into instant and irretrievable contempt, and the worst of them, Williams, was non-suited in an action against Gifford, publisher. Della Crusca appeared no more in *The Oracle*. Rarely has literature witnessed such a scalping. It completely killed the school, and indeed, it is only in Gifford's two poems that the memory of most of the unhappy Della Cruscan songsters has been preserved; an immortality which may be compared with that conferred by the *Newgate Calendar:*

"Though *Crusca's* bards no more our journals fill,
Some stragglers skirmish round the columns still."
Byron.

JENKINS'S EAR.

In the beginning of the eighteenth century, Spain held, and in her narrow policy endeavored to keep, a monopoly of the trade with her New World colonies, and in every treaty with England her right was jealously guarded. England admitted the claim legally, but as a matter of practice it was constantly evaded, and a large illicit traffic carried on with these colonies. Spain, to prevent this, claimed the right to search all English vessels sailing near Spanish colonial ports, and finally even upon the high seas, by her *guarda costas*, or guard ships, growing continually angry and violent, so that the search was often conducted with insolence and barbarity, while English merchants waxed furious, and English sailors longed for combat. The British people generally, not entering into the legal merits of the case, grew indignant against the severity used in exercising the right of search, and a strong pressure was brought to bear upon the Premier, Sir Robert Walpole, to declare war with Spain. The press and the opposition leaders fomented the indignation of the people in every possible way; English sailors, returned from captivity, told stories of their cruel treatment; specimens of the loathsome food furnished them were exhibited, petitions, complaining of Spanish outrages, were sent to the House, and the excitement daily grew greater. Finally the narration of Captain Robert Jenkins of a grievance suffered seven years before wrought up the people to frenzy, and Walpole was obliged to yield. On the 16th of March, 1738, the House of Commons ordered that "Captain Robert Jenkins do attend this House immediately," and repeated "That Captain Robert Jenkins do attend on Tuesday morning." Captain Jenkins had told his story seven years previous, in June, 1731, to the Duke of Newcastle without success, and was not now loth to repeat it. He was in April, 1731, homeward bound with a cargo from Jamaica, when, near Havana, he was boarded by a Spanish *guarda costa* and searched. Nothing contraband being discovered, he was threatened with death if he did not disclose his hidden treasures; was struck with a cutlass, half severing one of his ears from his head; was strung up to the yard-arm and cut down before he was quite exhausted; then, when this extorted no confession, his injured ear was torn from his head and flung in his face with the taunt, "Carry that to your king; we would do the same to him."

When Jenkins appeared before the House he exhibited this ear, that he always carried with him wrapped in cotton. When asked concerning his feelings during the ordeal, he replied: "he had commended his soul to God and his cause to his country." The whole country rang with the affair. "Jenkins's ear," and Jenkins's patriotic trust in his country formed party watch-words, and were echoed and re-echoed throughout the land.

There is much doubt about the story, but it answered its purpose.

Burke called it, in "A Regicide Peace," "the fable of Jenkins's ear;" Walpole's biographer said it was a "ridiculous story;" Carlyle says: "The ear of Jenkins is a singular thing. Might have mounted to be a

* These two poems derived their names from Bavius and Maevius, two wretched poets in Virgil's time.

constellation, like Berenice's hair;" Pope wrote:

"The Spaniards own they did a waggish thing,
Who cropt our ears and sent them to the king."

Glover and Johnson both refer to it. Tindal said: "Jenkins lost his ear, or part of his ear, on another occasion, and pretended it had been cut off by a *guarda costa*." "Lost it in the pillory," said others. Finally, according to Horace Walpole, when Jenkins died it was found his ear had never been cut off at all! But, whatever was the real truth of the matter, the result was war between England and Spain.

BANBURY CROSS.

Banbury, in Domesday called Bansberrie, is a little town in the North of Oxfordshire, thought once to have been a Roman station. Like every other town, it had its cross or crosses, where business was performed, proclamation made, or, often, religious doctrine preached. In fact, these crosses seem to have been to an English town what its "gates" were to a Jewish city. Banbury, as a market town, had more than one cross —certainly four—the largest distinguished as the High Cross. It seems not to have been one of those erected to commemorate Queen Eleanor's funeral cortege, but it is supposed to have been a memorial of Queen Philippa, the wife of Edward III.

In old times Banbury was famous for its "cheese, cakes, and zeal," and, although the "zeal" is explained to have been first credited to it through a mistake, the townsfolk appear to have deserved their reputation. In his manuscript supplement to the "Britannia," Camden says the word was not in his Latin copy, but was foisted into the translation by a blunder. In Gibson's edition of Camden a note explains the blunder thus: Mr. Camden noticed, when the sheets came from the press, that the translator had added "cakes and ale" to his own observation that Banbury was famous for cheese, and, thinking the expression too light, he changed *ale* to *zeal*.

For some time it was supposed that Banbury cakes were first noticed in the "Britannia" (1607), but "Banberrie cakes" are included, in a "Treatise on Melancholie," 1586, among things that produce "plentie of melancholie." Very indigestible, one supposes. Shakespeare mentions Banbury cheese, but it is no longer made.

The Puritan element was strong in Banbury, and when, after the death of Essex, in 1601, Elizabeth fell into a kind of *melancholia*, and Roman Catholics, becoming bolder, began to reinstate the long-suppressed shows and processions, the attempt at Banbury met with fierce opposition. The revellers had reached the High Cross and begun a scenic play when the Puritan element of the town mustered in force to prevent the representation. A conflict ensued when the Papists were overborne and driven from the town. Then the Protestants turned their anger against what they deemed papistical symbols, hewed down not only the High Cross but at least three smaller ones, and scattered the fragments through the market-place. Rage grew to unreasoning fury at the devastation, and, turning to the beautiful old church, the frantic throng wreaked their wrath upon stained glass, statuary, and sculpture; nothing was spared that could witness to the ancient faith. Corbett says, "They left not a leg nor an arm of an apostle," and of the fine mural decorations only the names of the church wardens remained. This drew upon the town much ridicule, and Ben Jonson, Davenant, and Braithwaite all made the zeal of the Banbury folk the butt of their wit. Braithwaite makes "Drunken Barnaby" tell of seeing a Puritan hang his cat on Monday for catching a mouse on Sunday.

The legend accounting for this fair lady and her finery has been put into ballad form, and an abstract of it is given in Timb's "Abbeys and Castles." Still further condensed, it is this:

"'Twas in the Second Edward's reign
A knight of much renown,
Yclept Lord Herbert, chanced to live
Near famous Banbury town."

This knight's only son, young Edward, fell desperately in love with a good and beautiful maiden of the neighborhood, the fair Amelia. A tournament was held at Banbury, to which came many knights from

far and near, and Edward, tilting with one in whom he fancied he discerned a rival, but who was really Amelia's brother, was sorely wounded. Despite his lady's careful nursing, he did not rally, and when Amelia consulted a holy monk in his behalf, she was told:

"To-morrow, at the midnight hour,
Go to the cross alone,
For Edward's rash and hasty deed
Perchance thou mayst atone."

She went obediently, rode around the cross, and Edward was cured. Then a festival was ordered, where—

"Upon a milk-white steed
A lady doth appear;
By all she's welcomed lustily
In one tremendous cheer;
With rings of brilliant lustre
Her fingers are bedecked,
And bells upon her palfrey hung,
To give the whole effect.

"And even to the present time
The custom's not forgot,
But few there are who know the tale
Connected with the spot,
Though to each baby in the land
The nursery rhymes are told
About the lady robed in white,
And Banbury Cross of old."

Whether the legend is really old or manufactured to explain the pageant, it is certain that, at least until comparatively recent times, a procession and festivity took place periodically at Banbury, in which a lady "gaily dight" took the principal part, just as in Coventry there was Lady Godiva's procession. In modern days this lady was represented as a Maid Marian, accompanied by Robin Hood and Friar Tuck, and scattering from her bejeweled hands Banbury cakes through the crowd, but it has been suggested that originally she may have personated Queen Philippa.

To return to the cross and our commemorative rhyme, does it occur to most of us, when repeating the latter, to inquire as to that zoological monstrosity a cock-horse? No dictionaries recognize it as a legitimate member of the animal kingdom, but it is mentioned in Aristophanes' "Frogs" and "Peace;" and we see it portrayed on an ancient Etruscan vase, and learn that the Greeks copied it from the old Persian tapestries. How did Mother Goose come by such a venerable, classical, and archæological piece of horse-flesh?

QUERIES.

Margutte.—Who was Margutte, and in what work does he appear?

S. L. LOFTUS.

BINGHAMTON, N. Y.

Margutte (*Morgante, Maggiore*, 1481) is the first unmitigated blackguard in fiction, and is the greatest as well as first. Pulci is conjectured, with great probability, to have designed him as a caricature of some real person: for Margutte is a Greek who, in point of morals, had been horribly brought up, and some of the Greek refugees in Italy were greatly disliked for the cynicism of their manners and the grossness of their lives. Margutte is a glutton, a drunkard, a liar, a thief, and a blasphemer. He boasts of having every vice, and no virtue except fidelity, which is meant to reconcile Morgante to his company; but, though the latter endures and even likes it for his amusement, he gives him to understand that he looks on his fidelity as only securable by the bastinado, and makes him the subject of his practical jokes. The respectable Morgante dies of the bite of a crab, as if to show on what trivial chances depends the life of the strongest. Margutte laughs himself to death at sight of a monkey putting his shoes on and off, as though the good-natured poet meant at once to express his contempt of a merely and grossly anti-serious mode of existence, and his consideration, nevertheless, toward the poor selfish wretch who had no better training.

St. Ursula.—Will you please to give a brief account of the legend of Saint Ursula in some future issue. Does this legend rest on a historical basis, or is it wholly a myth? Was there such a person as Ursula?

INQUIRER.

PHILADELPHIA, PA.

St. Ursula was the daughter of Theonotus, King of Cornwall, and Daria, a Christian

princess of Sicily. She was asked in marriage by Conon, a prince of Little Britain, but having vowed herself to chastity, she, to gain time, started on a pilgrimage to Rome accompanied by "eleven thousand virgins." On her return she was driven by adverse winds to Cologne, where she and her attendant maidens were murdered by the Huns and Picts (October 21, 237). The relics are still shown at Cologne. If Ursula be connected with the Swabian *ursul* or hörsel (the moon), then the virgins who were her company are to be explained as the stars.

If, however, there was a real personage, the following are the names of the virgins:

Ursula, Sencia, Gregoria, Pinnosa, Martha, Saula, Brittola, Saturnina, Rabacia, Saturia, Palladia.

It will be noticed that here are only eleven instead of eleven thousand. This fact is explained thus: In the "Freisingen Codex" the calendar runs. "SS. XI. M. VIRGINUM," which is "Eleven holy martyr virgins," but if the M which in Roman notation equal one thousand is so construed, you get XIM=1,1000.

Rosegarden at Worms (Vol ii, p. 190). —What is the Rosegarden at Worms?

READER.

HARRISBURG, PA.

"Rosegarden at Worms" is an anonymous German poem of the last half of the thirteenth century, which in its best-known form constitutes the third part of the *Heldenbuch* or *Book of Heroes*. Kriemhild has a beautiful Rosegarden at Worms, fenced only by a silken thread, which is under the guardianship of Siegfried, her betrothed, and eleven other knights. She boasts that there are no knights in the world who can overcome these heroes, and, learning of the prowess of Dietrich, challenges him to pick out eleven companions and do battle against her knights. Dietrich, stung by the insolent tone of the challenge, does as he is bid. The preliminaries of the combat are soon arranged, there are to be twelve successive duels, each challenger being expected to find his match, and the reward is to be a crown of roses and a kiss from Kriemhild. One after the other Kriemhild's champions are vanquished and disabled until at last it comes to the turn of Siegfield and Dietrich to do battle. Dietrich is at first badly worsted, the great reputation of the dragon slayer has unnerved him. But one of his knights, knowing his temper, manages to whisper in his ear the false information that his friend Hildebrand has been slain. Then he bursts into one of his terrible passions, belches out fire and flame which melt the horny hide of Siegfried and presses so fiercely upon him that Siegfried turns and flies. Kriemhild, forgetting her pride, rushes forward and throws her veil over him and so saves his life. The best-drawn character in the poem is Monk Ilsan, the truculent fighting friar, one of Dietrich's champions, who, after he has vanquished his chosen opponent, calls out in succession fifty-two other idle champions of the garden, part of them giants, and routs the whole number, thereby earning fifty-two more garlands and as many kisses, so that Kriemhild's cheek was scratched to the drawing of blood by his rough beard.

The Great Expunger.—Can you inform me what American statesman was called "The Great Expunger," and why?

H. R.

Daniel Webster was known as the "Great Expounder," referring to his exposition of the Constitution. Perhaps this is what is meant by the query.

Finns in Delaware.—Among the "Swedes and Finns" who settled Delaware and vicinity were there any true Finns (Turanians), or only Finland-born Swedes, miscalled Finns? CARFAX.

NEW JERSEY.

See the "Penna. Magazine of History and Biography," Vol. iii, pp. 406–7, p. 464, and Vol. vii, p. 406, and Vol. viii, p. 40, and p. 249, esp. note 4.

From the above reference it appears that some of the emigrants, at least, were from Finland.

The Broken Pitcher.—What is the story of the Broken Pitcher, and who wrote it?

P. C. T.

KANSAS CITY, IOWA.

"The Broken Pitcher" is the title of a satire by Wieland, a tale by Zschokke, and a one-

act comedy in verse by Heinrich Von Kleist, all written in 1803 under the following circumstances: In that year Zschokke was entertaining the other writers at his house in Berne. He had an engraving hanging in his parlor, and the three friends held many amicable discussions over its meaning. Finally it was decided that each should treat the subject in such literary form as he chose to adopt. Wieland's satire is lost. Zschokke's tale is a delightful little idyl, full of a sly and kindly humor that defies analysis. A translation may be found in Parke Goodwin's "Tales from Zschokke" (New York).

Kleist's comedy had a curious history. In 1807 Goethe brought it out at his theatre in Weimar, but he had the unhappy thought of dividing it into five acts. Now this interfered with one of its chief merits, the bustling animation and rapid movement of dialogue and plot, and the whole effect of the little drama was lost. It proved a failure in consequence, and the fiery young author was so chagrined that he challenged Goethe to a duel, which, of course, was never fought. In 1842, long after Kleist's death, the play was reproduced in Berlin in its original form, with so much success that it at once took its deserved rank among the classics of the German stage.

The story tells of a village matron who brings suit against Ruprecht, her daughter's lover, for the value of a pitcher which she accuses him of having broken. Now the real facts of the case are these: The village magistrate, Master Adam, had introduced himself into the girl's chamber, had been repulsed by her, and had been encountered in the dark by Ruprecht, who, without recognizing him, had cast him headlong down the stairs, and he had crushed the pitcher in his fall. Ruprecht, refusing all explanation of the suspicious circumstances, had broken off his engagement with the girl, and she, on her side, afraid of drawing down upon the family the vengeance of the magistrate, had told her mother it was Ruprecht who had shattered the pitcher. Master Adam conducts the prosecution, and much of the humor of the piece lies in the way in which, by his violent browbeating of the witnesses, by his anxiety to convict Ruprecht, and, when Ruprecht has cleared himself, to fasten the accusation upon others, by his embarrassment and confusion, he succeeds in awakening first a suspicion and then a conviction of his own guilt. He is punished, the lovers are reconciled, and everything ends happily.

The picture in the Louvre by Jean Baptiste Greuze is usually considered his masterpiece. It represents a young girl clad in white, retaining with her right hand a lot of flowers in a fold of her dress, and bearing a broken pitcher under her arm. The frank eyes look out upon us clouded with sorrow, and the whole figure has a charm of mingled pathos and humor. Numerous copies and imitations of this picture have been made. Jean Massard printed a fine engraving of it. William Calder Marshall, in 1855, and Emil Carlier, in 1868, produced statues under the same name, which, though very different in detail, confessedly owed their inspiration to Greuze's painting.

St. Augustine and the Child.—Where is the original narrative of the vision Augustine saw of a child by the sea-shore dipping the water into various vessels? This was applied to his attempting to fathom the mystery of the Trinity, and is the basis of a poem by Lowell?

ARTHUR W. KELLY.

ANDOVER, MASS.

You will find it in St. Augustine's "Discourse on the Trinity."

REPLIES.

No Matter what Men say, etc. (Vol. iii, p. 67).—The lines wanted are from "Nobility," by Alice Carey.

"True worth is being, not seeming;
In doing, each day that goes by,
Some little good—not in the dreaming
Of great things to do by and by.

"For whatever men say in blindness,
And spite of the fancies of youth,
There is nothing so kingly as kindness,
And nothing so royal as truth.

"We get back our mete as we measure,
We cannot do wrong and feel right;
Nor can we give pain and gain pleasure,
For justice avenges each slight.

"The air for the wing of the sparrow,
The bush for the robin and wren,
But always the path that is narrow
And straight for the children of men.

"We cannot make bargains for blisses,
Nor catch them like fishes in nets;
And sometimes the things our life misses
Help more than the things which it gets.

"For good lieth not in pursuing,
Nor gaining of great or of small,
But just in the doing—and doing
As we would be done by—is all.

* * * * * *

"And slight is the sting of his trouble
Whose winnings are less than his worth;
For he who is honest is noble,
Whatever his fortunes or birth."

M. L. C. G.

GERMANTOWN, PA.

"Is it Come?" (Vol. iii, p. 67).—This poem was written by an English lady, Miss Frances Brown, several years ago. When first published it attracted considerable attention in literary circles, both in England and America. As it has only appeared in a fugitive form, it might be well to embalm it in the pages of NOTES AND QUERIES.

C. C. B.

BALTIMORE, MD.

"'Is it come?' they asked on the banks of Nile,
Who looked for the world's long-promised day,
And saw but the strife of Egypt's toil
With the desert sands and the granite gray.
From pyramid, temple, and treasured dead,
We vainly ask for her wisdom's plan;
They tell of the slave and tyrant's dread—
Yet there was hope when that day began.

"The Chaldee came with his starry lore
That built up Babylon's crown and creed;
And bricks were stamped on the Tigris' shore
With signs which our sages scarce can read.
From Ninus' temple and Nimrod's tower
The rule of the old East's empire spread,
Unreasoning faith and unquestioned power—
But still, 'Is it come?' the watcher said.

"The light of the Persian's worshiped flame
On ancient bondage its splendor threw;
And once on the West a sunrise came
When Greece to her freedom's trust was true,
With dreams to the utmost ages dear,
With human gods and with god-like men,
No marvel the far-off day seemed near
To eyes that looked through her laurels thin.

"The Roman conquered and reveled, too,
Till honor and faith and power were gone;
And deeper old Europe's darkness grew
As, wave after wave, the Goth came on.
The gown was learning, the sword was law,
The people served in the oxen's stead;
But ever some gleam the watcher saw,
And evermore, 'Is it come?' they said.

"Poet and seer that question caught
Above the din of life's fears and frets;
It marched with letters—it toiled with thought,
Through schools and creeds which the earth forgets;
And statesmen trifle, and priests deceive,
And traders barter our world away;
Yet hearts to that golden promise cleave,
And still, at times, 'Is it come?' they say.

"The days of the nations bear no trace
Of all the sunshine so far foretold;
The cannon speaks in the teacher's place—
The age is weary with work and gold;
And high hopes wither and memories wane—
On hearths and altars the fires are dead;
But that brave faith hath not lived in vain:
And this is all that our watcher said."

Palace of Forty Pillars (Vol. iii, p. 67).—This is a popular and loose rendering of the Arab *chihil minare*, "the forty minarets," a famous ruin at Persepolis.

MONAX.

NEW JERSEY.

St. Roderigues (Vol. iii, p. 65).—Probably this is not the "Cid Campeador." Rodriguez or Roderigo (Spanish) is in English Roderick, and the person represented is far more likely to be Roderick, the last king of the Visigoths in Spain, 709–711 A. D., who is the hero of many romances. Southey, in his poem, "Roderick, the Last of the Goths," says he was driven from his throne by the Moors, and assumed the garb of a monk, with the name of Father Maccabee. According to some, he descended into an ancient vault where he had a vision of the history of Spain. The Moors claim that he was slain at the battle of Coradonga, near Xeres de la Frontera, and his head cut off, July 17, 711. Tradition says he did penance in a tomb, where he was bitten by an adder, from which bite he died. I cannot but think that he is the person depicted in the photograph.

M. N. ROBINSON.

Referred to Correspondents.

Authorship Wanted.—

O God! is this death, etc.—

"O God! is this death? the haughty monarch cried,
And, like his meanest subject, died."

S. S. R.

Lancaster, Pa.

Poor Friar Philip, etc.—

"Poor friar Philip lost his wife,
The pride and comfort of his life.
He mourned her, not like other men
For ladies were worth having then."

T. W. S.

Philadelphia, Pa.

The poem from which the lines are taken is called "The Hermit; or, Nature and Philosophy." Who wrote it?

Tit For Tat.—Whence the expression "tit for tat?" ?

Albany, N. Y.

Perhaps a corruption of "this for that?" [Ed.]

Killed by a Barrel of Rum.—Who was killed by the gift of a barrel of rum? ?

Albany, N. Y.

Farewell! but say, etc.—"Farewell; but say, shall we not meet in the light of that better land?

"God grant we may—but listen."

S. S. R.

Lancaster, Pa.

As sleeps the dewy eve, etc.

"As sleeps the dewy eve below
Its holiest star keeps ward above,
And yonder wave begins to flow (or glow)
Like friendship ripening into love.

"Oh! would thy bosom were yon stream
Unmoved save by the virgin air,
Oh! would I were that star whose beam
Looks down and sees its image there."

These lines I quote, in memory, from Bulwer's *Paul Clifford*. The question is, are they Bulwer's *own*, or only quoted? If only quoted, who is the author of them?

S. S. R.

Lancaster, Pa.

Communications.

Mugwump (Vol. i, pp. 183, 204, 223).—I remember well in my youth (about, let us say, 1845–1855) often hearing the word *mugwump* applied in New England to any person who felt or was conceived to feel himself better than his fellows. Civix.

New Jersey.

Euchre (Vol. i, p. 191).—This word has been conjecturally derived by some from the Greek εὐχειρ or εὐχερής skillful, or expert; εὖ well, or good, and χείρ, hand. But this is only a guess. Dotox.

New Jersey.

Goober and Pinder (Vol. ii, p. 120).—Monteiro's book on "Bengulla" gives *ginguba* and *inpindi* as native names for the *arachis hypogœa*. Among English spellings for Pinder I find *pindal*, *pindar*, and *pienda*, all in works of good repute.

Sfax.

New Jersey.

Atar Gul (Vol. ii, p. 138).—This expression is in reality the Persian for "attar of roses." Lux.

New Jersey.

Hamelin town (Vol. i, p. 306).—"Hamelin town's in Brunswick," says Mr. Browning in the first line of the "Pied Piper," and yet Hamelin town is not in Brunswick but in Hanover, now a Prussian province. Exlex.

Philadelphia.

Yet, as a matter of history, it was under Brunswick protection at the time the Piper is supposed to have been there.

Highbinder (Vol. iii, p. 57).—A correspondent, asking for further information about this word, says: "I have heard the word commonly used for forty years, usually

in the sense of a ruffian or highwayman, or as a rebuke to a child, 'You little highbinder.'" R. G. B.

NEW YORK CITY.

The name is derived by some authorities from the "high-bound" oath which they are compelled to take. [ED.]

Spellbinder (Vol. iii, p. 57).—Mr. W. Clay Goodloe, of Kentucky, member of the Republican National Committee during the last campaign, first applied the name of Spellbinders to the enthusiastic orators who invariably reported that they had held their "audiences spellbound." The New York *Sun* first made the word current.

R. G. B.

NEW YORK CITY.

"Wild Darrell," and Parallels in Literature (Vol. iii, p. 40).—Concerning the story of the Strasburg executioner who, after a long and mysterious journey, was called upon to behead secretly a lady of rank, which is said to have a probable historical basis, it ought to be noted that Thackeray used the incident with great detail and with much effect in "Barry Lyndon," where it figures as "The Princess's Story." There the lady is called "Princess Olivia Maria Ferdinanda, Consort of His Serene Highness, Victor Emanuel, Hereditary Prince of X.," and the date of her death is given as January 24, 1769.

The executioner, who was taken blindfolded upon the long journey to officiate in the tragic consummation, is styled "Monsieur de Strasbourg," but so far from submitting with meekness to her fate, the lady is represented as making strenuous outcries until, at the signal given by Prince Victor himself, she was silenced by one swift, skillful sword stroke.

A writer in the "Westminster Review" for October, 1882, narrates the royal marriage tragedy where retribution fell upon the wife of Christian VII, Queen Caroline, of Denmark, and her lover, the adventurer, Count Struensee, and cites as parallels the story of Sophia Dorothea, wife of George I of England, and also this "Princess's Story." M. C. L.

NEW YORK CITY.

"The Cool of the Evening" (Vol. iii, p. 50).—The *mot* of Sydney Smith seems to be more authoritatively told in connection with Moncton Milnes (afterward Lord Houghton) in reference to his proverbial assurance, which gained him also from the witty divine the *sobriquet* of "Dick Modest Milnes."

One recalls these by-names when reading in Motley's "Letters" about a breakfast at the Stirling's in companionship with Milnes, "who," says the writer, "had invited me to breakfast, and had now invited himself to meet me at Stirling's, eating up conscientiously nearly the whole of our breakfast, and talking all the time—in short, devouring and conversing for all five."

Afterward Motley wrote of Lord Houghton to Lady William Russell: "The 'Bird of Paradox' is fuller of paradoxes than ever." M. C. L.

NEW YORK CITY.

"That" seven times.—

"THAT."

"I'll prove the word that I have made my theme
Is that that may be doubled without blame;
And that that that thus trebled I may use,
And that that that that critics may abuse
May be correct. Further, the dons to bother,
Five thats may closely follow one another;
For be it known that we can safely write,
Or say, that that that that that man writ was right;
Nay, e'en that that that that that that followed
Through six repeats the grammar's rule has hallowed
And that that that (that that that that began)
Repeated seven times is right: deny 't who can?"

—*Albany Sunday Press.*

A Curious Medical Book.—"The Long Lost Friend" is a collection of mysterious and invaluable remedies, for man as well as animals, by John George Homan; a reprint of a book (1856) first published in the United States in 1820; but it seems it had been published in Germany some years earlier. There are some most extraordinary remedies given, and we cannot but be astonished that there should have been such a demand for a work of this kind so late as 1856.

At present I can only insert an introductory paragraph:

☞"Whoever carries this book with him

is safe from all his enemies, visible or invisible; and whoever has this book with him cannot die, without the holy corpse of Jesus, nor drown in any water, nor burn up in any fire, nor can any unjust sentence be passed upon him. So help me."☜

(Here follows a large cross, beneath each of the arms of which is a smaller one.)

I may refer to this volume again.

S. S. R.

LANCASTER, PA.

The Face on the Silver Dollar.—The Philadelphia *Record* of June 13th, says:

"Each scholar in the Kindergarten Training School who owns a Bland silver dollar possesses a first-rate picture of his or her teacher. The confirmation by the Board of Education on Tuesday of the selection of Miss Anna W. Williams as Instructor of Philosophy and Methods of Kindergarten Training is the latest laurel in the already fame-bestrewn path of that lady, whose classic features have been stamped on millions of silver disks.

"Ten years ago Miss Williams suddenly became famous, a *Record* reporter having worked eighteen months in tracing out the original of the goddess. The friends of Miss Williams placed every conceivable obstruction in the way, but unsuccessfully. Miss Williams, around whom this web of romance and fame clings, is a very estimable and modest lady. She resides with her mother and aunt at No. 1023 Spring Garden Street. She is still a pretty blonde, with pearl-like complexion, is slightly below the average height, and possesses a graceful figure."

Horse-Shoes and Good Luck (Vol. i, p. 258; Vol. ii, p. 272).—Your article in volume first hardly gives the origin of the horse-shoe as a sign of good luck; it merely says that the horse-shoe has from time immemorial been such a sign. Hargreave Jennings, to whom I have already referred, makes the horse-shoe a perverted form (unfinished, because the ends are not united) of a sacred symbol of the fire-worshipers.

NEW YORK CITY. R. G. B.

Electricide or Electro-Execution.

Electrothanasis.
Electro-audonsis.
Electrophthora.
Electrophonos.
Electromors.

BULLETIN-BOARD,
Harvard University Library.

CAMBRIDGE, MASS.

BOOKS AND PERIODICALS.

Emerson in Concord, a memoir by Edward Waldo Emerson. Houghton, Mifflin & Co., Boston and New York; $1.75.

This is a book that one cannot afford to be without. All lovers of Emerson, and they are many and will be more, must be glad to learn the homely details of the life of the sweet, strong man whose words have come to many of us like inspiration. The work has been charmingly done by Mr. Edward Emerson, and there is a sense of gratitude for the fine portrait that prefaces the book.

Prolegomena to In Memoriam, by Thomas Davidson. Houghton, Mifflin & Co., Boston and New York; $1.25.

In this attempt to present a study of Tennyson's noble poem, Mr. Davidson makes the mistake common to all enthusiasts, and, to put it mildly, "slops over," as will be evident from such a sentence as this, which occurs in the preface: "The work, as I now understand it, seems to me not only the greatest English poem of the century, which I have always believed, but one of the great world poems, worthy to be placed on the same list with the *Oresteia*, the *Divina Commedia*, and *Faust!*"

For the rest, this very exaltation of his theme has led the author to a most minute and careful study of the poem, and the lavish use of parallel passages from other poets, ancient and modern, lends to the book additional value. A copious index of *In Memoriam* is appended to the essay.

Wit and Humor, their Use and Abuse, by William Mathews, LL. D. S. C. Griggs & Co., Chicago; $1.50.

Mr. Mathews has given us in this volume of 390 pages a pleasant compilation of anecdotes, witty and humorous, strung together with more or less art. The book is readable and entertaining, but in classifying it the word "scrap-booky" occurs to one's mind, and will not be downed.

We humbly beg leave to differ from him in his opinion as to who the wits of modern times are, as set out in these sentences: "Deprive the world of its wits! Abolish *Punch* and *Charivari*, Abraham Lincoln, Bret Harte, and Charles Dudley Warner, and the 'funny' column of the newspaper, and the 'editor's drawer' of *Harper's Magazine!* Why, you might as well rob food of its flavor and flowers of their perfume, take the ozone out of the atmosphere," etc.

Antoinette; or the Marl-pit Mystery (La Grande Marniere), by George Ohnet, author of "Dr. Rameau," "The Iron Master," etc. J. B. Lippincott Co., Philadelphia, Pa.

This is a fat, readable novel of 371½ pages, the half page being reserved to bring things to a happy termination, with a glimpse of prosperity in the future. It holds the interest well, except when it is illustrated, and then,—!

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RECENT PRESS NOTICES.

Lippincott's Magazine.

The Westminster Publishing Company send the reviewer the first volume of AMERICAN NOTES AND QUERIES, bound substantially in red leather. This volume comprises the first six months of a weekly publication which aims to do for the United States what the English *Notes and Queries* does for Great Britain—to furnish "a medium of intercommunication for literary men, general readers, etc." Unlike the English, however, it is not simply a medium, but employs specialists to answer queries submitted, and volunteers editorial information on topics of contemporary interest. The scope and aim of the volume may be seen from a few of the articles discussed: "Bowie-knife," "Sheridan's Ride," "Mother Goose," "Thackeray's Characters and their Prototypes," "Red-haired Girls and White Horses," "Mary had a Little Lamb," "The Longest Word in the English Language," "Jersey Mosquitoes," "The Names of the States," a number of articles on political expressions, such as "Salt River," "Boodle," "Boom," "Eating Crow," "Mugwump," "Tammany," etc., and a valuable series entitled "Indian Words in the French Canadian." One feature of value in periodicals of this sort is that the information contained is subject to weekly revision at the hands of correspondents and subscribers who are scattered over a wide extent of territory, and an error or misstatement, consequently, is not likely to go unchallenged. The department of "Communications," indeed, is one of the most entertaining and valuable in the magazine.

Appeal (Memphis, Tenn.).

To the student of old literary lore there is no publication more helpful or interesting than AMERICAN NOTES AND QUERIES, edited by W. H. Garrison, and published weekly by the Westminster Publishing Company, of Philadelphia. It is a delight to delvers in old and odd expressions, and we heartily recommend this pamphlet as a treasure-trove for all such quaint literary knowledge. The number before us tells where the phrase, "A pretty kettle of fish," came from, also "Halcyon Days," and the word "Bumper;" every so many other sayings which are traced out and explained in the most delightful manner by this scholarly publication. It is invaluable, and costs only $3 per year, or 10 cents per number.

American Notes and Queries.

Vol. III. No. 9. SATURDAY, JUNE 29, 1889. {$3.00 per year. $1.75, 6 months. {$1.00, 3 months. 10 cents per number.

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NOTES.

THE MOABITE STONE.

In 1868, the Rev. Dr. Klein, a Prussian missionary, was traveling through Palestine. According to some accounts, he heard from the natives, according to others, he himself made the discovery among the ruins of the ancient city of Dibon, now Dhibán, in the old land of Moab, east of the Dead Sea, of a curious stone. It proved to be a large, thick slab of black basalt, on one side of which were thirty-four straight lines of writing in Semitic or Phœnician characters. From the measurements of Captain Warren, an English engineer, the stone was about three feet five inches high and one foot nine inches wide, rounded at top and bottom almost to a semicircle. Dr. Klein

duly made known his discovery to the European Society of Jerusalem, but no notice of it was taken for about a year, when M. Clermont Ganneau, attaché of the French Consulate, at Jerusalem, sent an Arab (who is said to have risked his life in the attempt) to make a "squeeze" of the stone. This was successfully done, but before the paper was dry a scuffle arose, and the impression was torn to tatters, which fortunately were preserved. The English left the German discoverer in possession of the field, and he endeavored to purchase the stone. The German government was, however, tardy in making the bargain, and the negotiations set on foot to obtain possession of the "Moabite stone" unfortunately resulted in quarrels among the Arab tribes, and led them to believe that the Turks would make the stone a pretext for interfering in the government of the country; they therefore endeavored to destroy it by lighting a fire upon it, and when it was hot threw water upon it, which broke it into three large and several small fragments. The three large pieces were obtained by M. Ganneau, while some of the smaller fragments, obtained by Captain Warren, came into the possession of the Palestine Exploration Society. All the fragments large enough to allow impressions to be taken in "squeeze paper" were carefully copied. They were purchased by the French government for thirty-two thousand francs, and were transported to the Louvre at Paris. The alphabet of the inscription is Hebrao-Phœnician, the oldest known form of Semitic. The language closely resembles Hebrew, and it is believed the inscription dates from about 920 B. C. It is the oldest alphabetical writing in existence.

In the *Revue Archéologique*, for March and June, 1870, Ganneau published a partially restored text of the inscription with a translation. Owing chiefly to its fragmentary condition, the decipherment cannot be regarded as finally established, but the labors of Nöldke, Hitzig, Kämpf, Lenormant, Schlottman, Levy, Wright, and others have doubtless determined its general context.

Rawlinson, Nöldke, Ginsburg, and Kämpf, all Oriental scholars of high standing, seem satisfied that the "Moabite stone" is genuine beyond the possibility of doubt.

Nöldke admits that he approached it with suspicion, but was convinced that the genuineness of the inscription is incontestable, nor is he aware that it has been impeached by any competent investigation. Coming, as it did, so soon after the discovery of the Sinaitic Codex of 1860, which Constantine Simonides asserted he had written with his own hand a quarter of a century before, there were some who believed in the possibility of the stone having been the work of a clever modern scholar, and "as never was an argument more enthusiastically conducted than that which discredited the miserable claim of Simonides," so does Nöldke warmly assert that no living paleologist could have evolved the same historical facts as well as the Phœnician alphabet, as given on the stone, making it a century and a half older than any other inscription we possess, and three centuries older than any such inscription of any length. He is enthusiastic over its historical value, as the only original document on the history of Israel before the time of the Maccabees. As a fresh contribution to history, Rawlinson does not consider the inscription upon the stone of much value, but on the linguistic side, that the light which it throws upon the Semitic grammar and upon paleontology is of considerable importance.

In *The Academy* for June 25, 1887, Dr. A. Löwy doubts the genuineness of the stone, and claims that Professor E. Kantzsch did so, too; but in the same magazine of July 4, 1887, the Professor, over his own signature, says that if he "did doubt it on its discovery, it was only what every scholar would have done after the Moabite forgeries," and he, at an early date, expressed himself as perfectly satisfied of the genuineness of the discovery. Dr. Löwy now seems to be the only one who has any doubts, and other scholars seem to think it useless to endeavor to convince him.

A picture of the stone, with a translation of the inscription, may be found in *Scribner's Monthly* for May, 1871, p. 32.

It is not surprising that scholars should

have looked upon the Moabite stone with misgivings. More than once have frauds been perpetrated and wise men deceived in the field of archæology. Antiquarians have been victimized by pretended relics of the past. Witness the famous Banbury inscription, copied from the corner-stone of an old house, over which learned brains puzzled themselves until the words, reversed, proved to be the old "Ride a cock-horse!" Still better known is the trick played by George Steevens upon Gough, director of the Society of Antiquarians. Steevens, to satisfy an old grudge against Gough, who had criticized some of his drawings, procured a fragment of a chimney-slab, and scratched upon it, in Anglo-Saxon letters, a sentence to this effect: "Here Hardcnut drank a wine-horn dry, stared about him, and died." It was placed in a shop where it met Gough's delighted eye, and he was told that it had been found in Kennington Lane, where Hardcourt's palace is supposed to have existed. Gough bought it, an article was written upon it, and a print engraved, which may be seen in Vol. lx of the *Gentleman's Magazine*, with a warning note as to its fraudulent character. So that Monkbarns, A. D. L. L., in Scott's "Antiquary," and Mr. Pickwick's discovery are not without their parallels in real life.

Recent travelers in Moab report that the Arabs are now afflicted with a mania for "written stones," and offer many for sale which are only covered with tribe marks, or at best fragmentary Nabathean inscriptions.

SHAKESPEARE'S "TITANIA."

(Vol. ii, p. 125.) In a preface to "Midsummer's Night Dream," Mr. Richard Grant White says of the fairy characters in that play, the "Oberon," the "Titania," and especially the "Puck," that they are ideals, the prototype of which figured in countless tales familiar as household words to English folk of Shakespeare's day and their immediate progenitors, and yet there is a great lack of contemporary illustration on the subject, because, until attention had been directed to the subject by the success of "Midsummer's Night Dream," no collection or examination of popular English fairy lore, except of the briefest and most unpretending character, appears to have been made, and that quite incidentally.

Dyce says: "Titania, as a name for the queen of the fairies, appears to be the invention of Shakespeare, for Mr. Ritson says she is not so called by any other writer."

Titania was one of the appellations bestowed upon Diana. Mr. Keightley, in his "Fairy Mythology," says: "It was the belief in those days, that the fairies were the same as the classic nymphs, the attendants of Diana. 'That fourth kind of spirits,' says King James, 'quhilt by the Gentiles was called Diana, and her wandering court, and amongst us called the 'Phairëe.' The Fairy-queen was therefore the same as Diana, whom Ovid styles 'Titania' (Met. iii, 143)."

Tyrwhitt thinks that the progenitors of "Oberon" and "Titania," were found in Chaucer's "Marchantes Tale," where Pluto is the king of faerie and his queen, Proserpino, "Who danced and sung about the wall under the laurel in January's garden." But otherwise there is not much resemblance. Mr. Knight thinks that in Chaucer's "Wife of Bathes Tale," "Shakespeare found the popular superstition presented in that spirit of gladsome revelry which it was reserved for him to work out in his matchless drama.

> "'In old days of King Artour,
> Of which that Bretens speken gret honour,
> All was this land fulfilled of faerie;
> The elfe-queene with her joly compagnie
> Danced ful oft in many a grene mede.'"

May we not then say that Shakespeare took all these ingredients, the popular superstitions, the classic and the current lore concerning Diana, and the brightness and gayety that Chaucer had given to "the elfe-queene," and for them with his magical alembic evoked the dainty spirit that the world for evermore knows as "Titania?"

None of the fairies of Spencer's "Fairy Queen" seem to have anything in common with Shakespeare's. Mab is also called the Queen of Faery, but Shakespeare himself first gave her this designation in "Romeo and Juliet," a play written, as we know, after "Midsummer's Night Dream," and the two

elfin ladies are quite dissimilar in character. Drayton wrote a ballad upon "Queen Titania." McNox.

MERIMÉE'S INCONNUE.

The publication of "An Author's Love" has re-opened the question, "Who was Merimée's Inconnue?" The situation as it now stands is this:

In the "London Quarterly Review," January, 1874, is an article on the "Lettres à une Inconnue. Par Prosper Merimée de l'Académie Française, Précedées d'une étude sur Merimée par H. Taine, Paris, 1874."

It says:

"No literary event since the war has excited anything like such a sensation in Paris as the publication of the 'Lettres à une Inconnue.' Even politics became a secondary consideration for the hour, and Academicians or Deputies of opposite parties might be seen eagerly accosting each other in the Chamber or on the street to inquire who this fascinating and perplexing unknown could be. The statement in the 'Revue des Deux Mondes' that she was an Englishwoman, moving in brilliant society, was not supported by evidence, and M. Blanchard, the painter from whom the publisher received the manuscript, died most provokingly at the very commencement of the inquiry and made no sign. Some intimate friends of Merimée, rendered incredulous by wounded self-love at not having been admitted to his confidence, insisted that there was no secret to tell; their hypothesis being that the *Inconnue* was a myth, and the letters a romance with which some petty details of actual life had been interwoven (as in 'Gulliver's Travels' or 'Robinson Crusoe') to keep up the mystery. But an artist like Merimée would not have left his work in so unformed a state, so defaced by repetitions, or with such a want of proportion between the parts. With the evidence before us as we write, we incline to the belief that the lady was French by birth, and during the early years of the correspondence in the position of *dame de compagnie* or traveling companion, to a Madame M—— de B—— who passes in the letters under the pseudonym of Lady M——. It appears from one of these that she inherited a fortune in 1843, and she has been confidently identified with a respectable single lady residing in Paris with two nieces, and a character for pedantry fastened on her (perhaps unjustly) on the strength of the Greek which she learned from Merimée."

The article goes on to explain the extraordinary interest taken in her as owing to something more than the Parisian love of scandal, gossip, or mystery. It was because Merimée was an enigma while living that people are so eager to know everything concerning him when dead. Was his cynicism real or affected? Was he good or bad, happy or unhappy? Had he a heart and was he capable of loving any one? Such were the questions that agitated Paris.

We learn from the "Lettres," beside the general facts of the beauty, intelligence, and charm of the unknown, that she had pretty hands and feet, black eyebrows and "splendid black eyes." Merimée wrote out for her a course of reading in Greek, and perhaps gave her instruction in Latin. Her conduct seems to have been irreproachable. The friendship lasted thirty years, till the very day of his death; the last letter being written only two hours before he expired, on the 3d of September, 1870.

The substance of Taine's remarks on the personality of the unknown is given in the foregoing extracts from the "London Quarterly."

The *critique* in the "Revue des Deux Mondes," December, 1873, referred to above, remarks that the connection between Merimée and his correspondent was of too intimate a nature for either to wish it divulged. "L'Inconnue," the article goes on to state, "was an Englishwoman belonging to one of the best families, placed at the beginning of her acquaintance with Merimée (about 1836; the letters begin 1841) in severe and methodistic surroundings in London. She inherited a fortune a little later and was then able to indulge her love for art, music, and nature. She traveled much, and the friends were almost always separated by long distances, often giving each other rendezvous at the extremes of Europe. A quarrel occurred in 1843 which was made up two years later. Though of an independent character, she yet

cherished a truly English regard for *les convenances*. Beside her classical attainments, she knew German thoroughly, wrote and spoke French well, and studied Spanish. The last years of her life were spent at Poitiers, where she seems to have had relations; probably the family of a brother, an officer in the French army."

This article gives no guess at the original of the Unknown. A year or two later the "Lettres à une autre Inconnue," appeared with "Avant propos" by Henri Blaze de Bury, who calls Merimée the "prince of mystificators," one who delighted in adroitly contriving feints to throw people off the track. Speaking of the first and most famous "Inconnue," Bury says: "Tout le monde à l'heur qui'l est, croit la connaitre. Eh bien, si tout le monde s'était trompé, si le nom partout prononcé dans les salons, et dans les journaux, au lieu dêtre le vrai, n'était qu'une feinte adroitment imagineé pour dépister les gens trop curieux? Je n'affirme rien. Un fait certain, irrécusable, c'est que le nom mis en avant par la rumeur publique passe aux yeux de ceux qui ont vécu dans l'intimite de Merimée pour la plus enorme des invraisemblances."

And so Bury does not help us to any conclusion. The Empress Eugénie has been suggested as a possible original, but there seems to be little evidence for such a theory, except Merimée's intimacy with Mme. de Montijo, and his friendship with the daughter since her childhood.

The "Nation" for January 8 and January 22, 1874, contains two letters on the subject.

In the first letter, dated at Paris, December 19, 1873, the writer says that he wrote to M. Michel Levy, the publisher of the "Lettres," asking if he could tell the lady's name, but received a negative answer. Everybody was talking about her, and making wild guesses. His own theory was that no satisfactory conclusion could be drawn from the incidents or names mentioned in the correspondence, for Merimée would be shrewd enough to alter the real facts. Since he says her eyes are black, it is reasonable to conclude that they were actually blue. That he calls her an Englishwoman probably denotes her to be French; indeed, if she were English he would hardly speak of her compatriots as he does. The letters are not those of a lover, but are the amusement of a man of wit.

The second letter, Paris, January 2, 1874, states that the writer has learned some facts about the "Inconnue" from a few people who know her. She was French by birth, the daughter of a small banker. Born in Boulogne and in a semi-English atmosphere, and educated among English people, she was always treated by Merimée as if she herself were of that nation. When a girl, she wrote to Merimée for his autograph; her letter pleased him, and the correspondence was begun. Her father died and left her poor; she was obliged to enter the household of Lady H., and to be her traveling companion to Paris, Italy, and other places. Being thus situated, she could not receive visits from Merimée. She was once on the point of marrying, but for some reason did not, and she now lives with her brother, who holds a high rank in the French army. Merimée, a shy, discreet man, seldom spoke of her. "I am not at liberty to give you her name," concludes the writer, "as she has thought it necessary to conceal it, but knowing some of the best friends of Merimée, I can almost answer for the truth of the preceding details."

Who shall decide when doctors disagree? There is certainly a wide field for choice in the following list of claimants to the honor of being the "Inconnue," who according to the different theories may be—

1. The Empress Eugénie.
2. An Englishwoman of rank, moving in brilliant society.
3. A poor French girl, earning her living as a companion.
4. A myth.

The "Lettres á une autre Inconnue" are neither so celebrated nor so entertaining. There is also less mystery surrounding the "Chère Presidente," as Merimée calls her. The "Nation" states, in a review of the book January 27, 1876, that she was a Polish lady of high rank who, like Merimée was on a familiar footing at the court of Napoleon III. Eugénie had established "courts of love" to entertain her social circle, and Merimée's correspondent acted as "presidente" or

judge over one of these. The letters contain little beside court gossip, and are of small value.

We are indebted to Mrs. Catherine Sargeant Olds for the following letter from Henry James which explains itself:

"Merimeé's *Inconnue* was one Mademoiselle Daquin, a native of Boulogne-sur-Mer. is alive to-day in Paris (at a very advanced age).

"Tout à Vous,

"HENRY JAMES."

QUERIES.

Sovereign and Sculptor.—Who was the sovereign and who the sculptor who figured in the story about the ruler who wished to have a monument raised and to have his name carved on it?

The artist carved his own name, then put on a coating of plaster and on that carved the king's.

ARTHUR W. KELLY.

ANDOVER, MASS.

The story is told of the Pharos of Alexandria, the monarch was Ptolemy Philadelphus and the sculptor was Sostrates.

The story goes that the Pharos was built by order of the emperor. It was of white marble and square, diminishing story by story as it rose. On the top was a fire which was kept constantly burning, and which was visible for many miles out at sea. The Arab tradition says that it existed as late as the thirteenth century, but at present there are no traces of it, the site being occupied by a more modern light-house.

The anecdote for which our correspondent asks is as follows:

Sostrates in order to immortalize his name, inscribed on the wall of the tower these words, "Sostrates of Coridos, son of Dexiphanes, to the Gods who Protect those who are upon the Sea." Then, thinking it would not do to ignore Ptolemy, he covered over the inscription with a coat of cement. The cement in the course of time disappeared, leaving the name of Sostrates only.

Another version of the story is that Ptolemy requested that Sostrates' name only should appear, in order that the honor should be given to the right person.

On the authority of Josephus, the light could be seen thirty-four English miles, which would make the height of the tower about five hundred feet.

Fad.—What is the origin of this word as used at present? ?

CHICAGO, ILL.

Perhaps it is a slang contraction of the French *fadaice*, a folly.

Temple of Venus.—In the tale having this caption in William Morris's "Earthly Paradise," the temple of Venus where Milanion besought the aid of the goddess, on the shores of Argolis, is described as being so placed that twice a day the waves rose high around its base and flowed over the steps, and even "with the southwest urging them," eddied round the feet of the statue within the shrine.

Was there ever a temple of Venus so placed, in Argolis or elsewhere?

In all probability this temple exists only in the imagination of the poet, for it is said that the tide of the Mediterranean rises only at places, at Bari in Italy, and in the Euripus west of Euboea.

Pike's Pikes.—What does this expression mean? QUARTUS.

PHILADELPHIA, PA.

General Zebulon Pike, the discoverer of Pike's Peak, led, in the war of 1812, a regiment of soldiers armed with short muskets, and carrying pikes in lieu of bayonets. After General Pike was killed (at York, in Canada), the pikes were replaced by bayonets, since which time the pike has not been used in the United States service (except that possibly at sea boarding-pikes may have been employed). In fact, it was a kind of punning or canting allusion to Pike's name that prompted the arming of this regiment of "Pike's pikes" in the manner indicated.

Skee-Club.—What is a skee-club?

BUGLOS.

A *skee* (properly a *skia*) is the long wooden snow-shoe of the Norse peoples, and a skee-club is a company of persons who practice walking on snow-shoes of this variety.

Voltaire's Name.—Is it true that "Voltairé" was an assumed name and an anagram of the real one? M. C. L.
NEW YORK CITY.

Voltaire's name was François-Marie Avonet. He took the name of Voltaire on being released from the Bastile, into which he had been thrown falsely charged with having written a political satire. The name Voltaire was that of a small estate belonging to his mother.

Not for Joseph.—How did this expression (now happily almost forgotten) take its origin? PHŒNIX.
NEW JERSEY.

It was the refrain of a music-hall song that was popular some ten or fifteen years ago:

"Not for Joe, not for Joe,
Not for Joseph,
If he knows it,
Not for Joseph, oh! dear! no!"

Occam's Razor.—What is Occam's razor? T. P. WHITE.
PITTSBURG, PA.

Occam's razor is a rule in philosophy enunciated by the philosopher Occam: "*Entia non multiplicanda sunt præter necessitatem,*" thus translated by Hamilton: "*neither more, nor more onerous causes are to be assumed than are necessary to account for the phenomena.*"

It is also called "The Law of Parcimony."

The Sailor Boy's Dream.—When I was a very small boy I dimly remember that my father used to recite to me a pathetic poem telling how a "sailor boy" or "sailor lad" when swung in his hammock in the ship dreamt of the dear ones at home and how, while he was still dreaming, he met his death either through shipwreck or fire. I have a very poor verbal memory, and cannot even remember a phrase in the poem, except that I think the phrase "O sailor boy, sailor boy" occurred. But I am very anxious to find the poem, and I shall be obliged if some of your readers can tell me where I can find it and who is its author.

J. B. W.
NEW YORK CITY.

The poem was written by William Dimond and is called "The Sailor Boy's Dream." See Dana's "Book of Poetry."

REPLIES.

Catching Elfetriches (Vol. ii, p. 248).—Karl Christ, in a article "Die Elben als Irrlichter und Wassergeister (Monatsschrift für die Geschichte Westdeutschlands," v, 633–636), gives the phrase "*elbertrischen fangen*" as current in the dialect of the Palatinate, from which region many of the Teutonic settlers of Pennsylvania came. He explains the expression as meaning to strive after what is unattainable, to attempt an impossible task, such as catching the elfish spirits who assume the provoking form of the will o' the wisp or *ignis fatuus*, would be. Grimm's "Dictionary" contains the word *elbentrœtsch* with a reference to the "Deutsche Mythologie" (412), where numerous dialect forms are given. To catch the *ignis fatuus* is no easy task, and the popular mind would easily seize upon it as a fit employment for the unsophisticated. Prof. Alcée Fortier ("Journal of American Folk-Lore," i, 139), speaking of Louisiana, says: "The negroes are much afraid of the will o' the wisp or *ignis fatuus*. They believe that on a dark night it leads its victim, who is obliged to follow, either in the river, where he is drowned, or in bushes of thorns, which tear him to pieces, the Jack-a-Lantern exclaiming all the time '*Aïe, Aïe, mo gagnin toi*'—*Aïe, aïe*, I have you."

Tennyson has:

"And men will say
We did not know the real light, but chased
The *wisp* that flickers where no foot can tread;"
(Princess.)

and Milton:

"She was pinched and pulled, she said,
And he by friar's lanthorn led."
(L'Allegro.)

The Pennsylvania custom is but an extension of the idea in Palatinate expression, "*elbertrischen fangen.*"

A. F. CHAMBERLAIN.
TORONTO, ONT.

Welsh Rabbit (Vol. iii, p. 49).—The following extract from Haldemann's "Penn-

sylvania Dutch" (London, 1872), p. 20, may be of interest for comparison: "*Paanhaas*, as if G. *Pfannehase* (pan-hare), maize flour boiled in the metzel-soup, afterward fried and seasoned like a *hare* (compare *Welsh rabbit*). The word is used in English conjointly with *scrapple*."

A. F. CHAMBERLAIN.

TORONTO, ONT.

Old Stone School-house (Vol. iii, p. 79).—My strong impression is that this poem is by Ralph Hoyt.

Bridge and Fiddler (Vol. i, p. 106).—I always heard the story of the fiddler who tried to fiddle down a bridge near Bristol, England. It had been erected at considerable expense; the fiddler boasted that he could destroy in a week what a year (more or less) had barely sufficed to build. He played until he found the keynote of the keystone of the bridge; when the bridge began to quiver the Bristolians persuaded him to stop. It has been suggested that the destruction of the walls of Jericho may have been due to the Israelites having found their keynote in their daily procession around the city. R. G. B.

NEW YORK CITY.

Women in Art, etc. (Vol. i, p. 179).—The reason why angels, cherubs, etc., are never represented as women comes from the fact that angels are messengers (Latin *angelus*, a messenger), and therefore necessarily males. Again, the rule forbidding women to officiate as priests or choristers is but a continuation of the rule of the Jewish Church and of the early Christian Church. Women are gladly welcomed as, so to speak, lay assistants, sisters of charity, Dorcasses, etc.; but in all but the most go-as-you-please Churches, they cannot be priests. The very fact that the Egyptians and other Eastern nations had female priests was sufficient to exclude them from the Christian and Jewish Churches. The women priests were sacred prostitutes; in India, to the present day, many of the Nautch dancers are connected with the temples in some semi-sacred manner; and the whole history of Churches goes to show the necessity, in such reformed Churches as the Jewish and Christian, of keeping women out of the priestly offices.

R. G. B.

NEW YORK CITY.

We Parted in Silence (Vol. iii, p. 79).—This poem is by Julia Crawford; it is in Dana's "Household Book of Poetry," 2d. ed., p. 300. PINAX.

NEW JERSEY.

If I were a Cassowary (Vol. iii, p. 67).—The origin of these lines, which McM. does not quote quite accurately, was this: Sydney Smith was one day challenged to find rhymes for "Cassowary" and "Timbuctoo," and promptly replied, "When I was in Africa, I heard a native chanting these words to a hymn-tune:

"If I were a cassowary,
On the plains of Timbuctoo,
I'd eat up a missionary,
Hat, and bands, and hymn-book, too."

M. C. L.

NEW YORK CITY.

We Parted in Silence, etc. (Vol. iii, p. 79).—I think S. S. R. will find that the poem he asks for, "We Parted in Silence," is by Mrs. Julia Crawford, and is entitled, "We parted in silence." B. H.

LANSDOWNE, PA..

Lord Packenham's Burial Place (Vol. iii, p. 80).—General Sir Edward Packenham (not Lord Packenham) commanded the British at New Orleans, where he was killed. His viscera, according to Lossing, were buried on Villeré's plantation, about nine miles from New Orleans, between two pecan trees, which after that time never bore nuts. The General's body was shipped to England in a cask of spirits. I indistinctly remember reading that it suffered strange vicissitudes in transit. R. G. B.

NEW YORK CITY.

Hackamore (Vol. iii, p. 79).—This word is believed to be a mispronunciation of the Spanish *jaquima* (pronounced hak-he-ma), headstall of a halter. R. G. B.

NEW YORK CITY.

Three Churches Over One (Vol. iii, p. 80).—In Jerusalem are three churches or

chapels one above another. The lowest is the Chapel of the Invention of the Cross; above it is the Chapel of St. Helena; above that is the Church of the Holy Sepulchre. In Edinboro' the Tron Church, and in Dundee, St. Mary's Church, contains three churches under one roof, entered from different streets, and used by three different congregations. R. G. B.

NEW YORK CITY.

REFERRED TO CORRESPONDENTS.

Pongee.—It is stated that this designation for a kind of silk is the French workmen's contraction for *épongée*, sponged. Is this correct? ERYX.

NEW JERSEY.

Authorship Wanted of the following: "*There is no Death*," *etc.*—

"There is no death! the stars go down
To rise upon some other shore,
And bright in Heaven's jeweled crown
They shine for ever more."

They are generally attributed to Lord Lytton, but I cannot find them in my edition of his works.

God's Ways are Just, etc. —

"God's ways are just;
And though they seem severe,
He can give back with blessings greater yet
Than we have lost.
He chastens for some good
That in our weakness is not understood."

B. H.

LANSDOWNE, PA.

Diamonds Dust their Brightest Lustre, etc.—

"Diamonds dust their brightest lustre,
From a palsy shaken head."

LANSDOWNE, PA. B. H.

Not Perfect Yet, etc.

"Not perfect yet seems any living thing,
Because she is a daughter of the king."

B. H.

LANSDOWNE, PA.

Love Born in Darkness, etc.—

"Love born in darkness, shrinks from honest light,
In secret mines hug their sordid gain;
A Christian is of brightness, not of night—
A smiling Abel, not a frowning Cain."

B. H.

LANSDOWNE, PA.

COMMUNICATIONS.

Two Million Lives Lost in a Flood.—The recent catastrophe in the valley of the Conemaugh River recalls a more terrible one which occurred in China in 1852. The Hoang River, long known as the "Sorrow of Hau," is like every other stream which flows over an alluvial plain of its ownmaking. It silts up its channel until the latter is higher than the surrounding land, and then, in time of high water, breaks through its banks and flows in lower ground. Formerly the course of the river lay southwest in a line from the city of Kai-fong, the capital of the province of Ho-nan, discharging in an estuary fifty miles north that of the Yang-tse, indeed, it is likely that at some prior time both rivers flowed into the same estuary. During the rainy season of 1852, the Hoang, swollen beyond its ordinary high-water stage, burst through its banks near Kai-fong, and, flowing east-northeast, through Shantung, finally poured its flood into the Gulf of Pe-che-lee, a point about two hundred miles north of its former mouth. The new course of the river lay through a succession of fertile valleys and the loss of life will never be known. The lowest estimate was 2,000,000. Certain it is that about 2,000 cities, towns, and villages were swept away by an overwhelming flood at least a mile wide and one hundred feet deep. During the floods of 1887 it is estimated that from 1,000,000 to 5,000,000 people were swept away, but the catastrophe of 1852 must have been ten times more disastrous. Probably nowhere in the records of written history is there another instance of such an extensive change in a river channel, and it is doubtful if there was ever a disaster attended with such an appalling loss of life.

J. W. REDWAY.

The Mysterious Smoke (Vol. ii, p. 307; iii, p. 11).—A gentleman lately from Florida tells me that "the mysterious smoke" comes from a region of copious springs and swamps. Columns of mist, visible to a long distance in some states of the weather, would naturally arise from it; but when you search for the pillar of cloud you can no

more reach it than you could the end of a rainbow.

He says the Suwanee valley is the generally-accepted locality of the mist in question. AJAX.

NEW JERSEY.

Isle of Dogs (Vol. iii, p. 77).—The Isle of Dogs in the Thames is in part occupied by great *docks*, but these are recent, and can hardly have given name to the island. One statement is that the royal kennels were once kept there. The island is now pretty densely built over.

Your other Isle of Dogs (commonly called Dog Island) is not correctly located in your answer. Capt. Barnett, R. N., places its centre in 18° 35′ 37″ N., lon. 63° 27′ 48″ W. It is noted for its horses and sheep, is very small, and is scarcely inhabited.

There is also a Dog Island near St. Thomas, Virgin Islands. It is really made up of three lofty and rocky islets, Great Dog, George Dog, and West Dog, and near it is another group called the Seal Dogs.

There is a Dog Island near Eastport, Maine; another on the coast of Franklin county, Florida; another in the Serawati group, in the Malay Archipelago; and probably a hundred others might be found on maps and charts. VINDEX.

NEW JERSEY.

The Field of the Forty Footsteps (Vol. ii, p. 66).—A writer in *Murray's Magazine* uses the expression, "The Field of the Forty Footsteps (now Montague Place), *so fatal to many* in days when outraged honor could only be appeased by blood." The italics are mine. The inference would naturally be that this Field was used as a frequent duelling-ground. Is that true? M. C. L.

NEW YORK CITY

Bishop Hatto (Vol. iii, p. 62).—Permit me to point out a certain confusion of dates in the article upon this prelate, probably due to the failure to recognize that there were *two* Bishops Hatto, both Archbishops of Mentz within fifty years. Many epitomes of history do not mention this, but they are distinguished in Prof. Fisher's "Outlines." Hatto I, of Fulda, held the Archbishopric of Mentz and the primacy of Germany during the reign of Louis the Child (900–911), whose regent and guardian he was, and continued as adviser to his successor, Conrad I, who reigned until 918. As was needful to hold such a place in those days of storm and stress, this Hatto was a man of great force of character, but he had unbounded ambitions, and often reached his ends by unscrupulous methods. More than one story is told of his treachery and craft; he was execrated in the ballads of the day, and acording to legend, his soul was carried by the devil to the crater of Mount Ætna, but, though he is often connected with the Mouse-tower story, as in "Menzel's History of Germany" and elsewhere, it is by mistake. Hatto II, the real Hatto of the Mouse-tower, was Archbishop of Mentz in the latter part of the reign of Otto the Great (936–963) and the early years of his successor. He, too, was a man of strong character, perhaps quite capable of the deed with which legend has linked his name, but showing many opposite traits.

Fiske gives the date of the famine as 970.

As to the building of the tower, it could not have been erected by Siegfried in 969, for Hatto himself was then Archbishop. "Murray's Handbook" says, "It appears to have been built in the thirteenth century by a Bishop Siegfried, fully two hundred years after Hatto's death," and, omitting the century, Dr. Brewer adopts the statement. Possibly there may have been more than one Siegfried, as there were two Hattos, in the Archbishopic, but the Siegfried best known in connection with the place was Archbishop of Mentz during the reign of Henry IV (1056–1106) and himself headed a pilgrimage to Syria in 1064, much less than two hundred years after Hatto's death. MERLIN.

Saxe Holme (Vol. ii, p. 260).—In "Short Studies of American Authors," Colonel T. W. Higginson says, p. 47: "The final verdict seemed to be that she (Helen Jackson) must have written the books ('Saxe Holme Stories') with enough of aid from some friend to justify her persistent denial; and ingenious critics soon began to see internal traces of a *double* author-

ship, while this to other critics seemed altogether absurd."

The Criminal Eye.—I was for some years professionally connected with a county prison in Scotland. One thing soon impressed me forcibly, viz., that the eyes of habitual thieves do not focus like those of other people. It was not that they squinted—this is due to contractions of muscles about the orbit. Their eyes seemed to have been originally set in their head with different foci, the consequence of which is that they cannot look to a common point, or, so to speak, to a common centre, but shift about in a sort of vague, erratic way. It is said a thief cannot look you squarely in the face, and that is exactly my experience. The divergence is generally so slight that it is only when you speak with, and regard them that you notice it. I think I have noticed the same peculiarity in personal friends notoriously addicted to lying and otherwise unreliable, but they were "respectable," and had no temptation. Have others observed this? J. H.

PHILADELPHIA, PA.

To Pheeze, etc. (Vol. i, p. 296).—I have been brought up on the word "pheeze;" besides having it in the negative form, "it never pheezed him, etc.," I have heard it in the positive, and also as a noun. "I am in a perfect pheeze about it," "I've been in a pheeze all day over it," etc.

I am a New Yorker, and have lived all my life in the city or in West Chester County, within twenty-five miles of the city.

R. C. B.

NEW YORK CITY.

Land-pike.—Both Webster and Worcester define this as an American animal resembling a fish, but having legs instead of fins.

When I was a boy, the lean, half-wild Southern swine (from their long, pike-like mouths), were often called land-pikes by way of a joke. Have we any American land-pike other than that variety of the porker which produces rattlesnake from?

NEW JERSEY. SYPHEX.

Cowan (Vol. iii, p. 77).—Cowan may mean a plant; but that cannot be what your correspondent, "J. C. A.," asks for. A Cowan is a word common in Free Masonry to signify a fellow who would try to peep in a key-hole, or listen at a door, or in any way surreptitiously try to get a knowledge of the "ancient art and mystery" of the fraternity. In other words, a Free Mason considers a Cowan the most despicable of men, a sneaking spy. IBEX.

Poem about Plants (Vol. iii, pp. 31, 70).—Walafrid Strabo (808–849), a German abbot, wrote a poem called "Hortulus," chiefly descriptive of useful herbs.

MONAX.

NEW JERSEY.

Sunken Cities (Vol. i, 89, 119, 124; iii, 83).—Opposite the village of Büsen, on the west coast of Ditmarschen, is said to have been situated on an island called Büsen or Ol Büsum, which was swallowed up by the sea. Klaus Groth, the Holstein Burns, has described it in his poem "Ol Büsum," of which the following translation appears in Mux Müller's "Chips from a German Workshop" (Vol. iii, 146):

"Old Büsen sank into the waves;
The sea has made full many graves;
The flood came near and washed around,
Until the rock to dust was ground.
No stone remained, no belfry steep;
All sank into the waters deep.
There was no beast, there was no hound;
They all were carried to the ground.
And all that lived and laughed around
The sea now holds in gloom profound.
At times, when low the water falls,
The sailor sees the broken walls;
The church tow'r peeps from out the sand,
Like to the finger of a hand,
Then hears one low the church-bells ringing,
Then hears one low the sexton singing;
A chant is carried by the gust:—
'Give earth to earth and dust to dust.'"

A. F. CHAMBERLAIN.

TORONTO, ONT.

Caribou and Cariacu (Vol. iii, p. 71; i, p. 270).—Andrew Stuart, in his article, "Canadian Etymologies" (Trans., Lit. and Histor. Soc., Quebec, Vol. ii, pp. 261–270), says (p. 270), "This Canadian word is therefore of *Micmac origin*." With regard

to *cariacou*, Echegaray ("Diccionario general etimológico de la lengua española," Madrid, 1887, Vol. ii, p. 129) gives, "*Cariacu*, especie de cabrito de America, Vocab. indigena." Chambers' "Encycl." (New Ed., 1888), has "*Cariacou* or *Carjacou*, also called Virginian deer (Cervus Virginianus), a species of deer found in all parts of North America from Mexico to about 43° N. Lat. and from the Atlantic to the Pacific Ocean."

A. F. CHAMBERLAIN.

TORONTO, ONT.

Electromorbus.

A. K. GLOVER, PH. D.
Harvard University.

CAMBRIDGE, MASS.

Derivation of Manhattan (Vol. iii, p. 6).— Dr. Daniel D. G. Brinton states ("Journal of American Folk-Lore," Vol. i, p. 39), on the authority of Rev. A. S. Anthony, a Delaware Indian from Ontario, that the word *Manhattan*, "properly *Manahahtank*," means "the place where they gather the wood to make bows;" the word being derived from *Manhtaht*, the name for "bow-and-arrow." The Manhattans were neighbors of the Mohicans, and in all probability very closely related to them in language (Gallatin, "Archæologia Americana," ii, p. 41; Drake, "Aborig. Races of N. Amer.," p. 12). The Mohicans were closely related to the Delawares, so Dr. Brinton's explanation seems very plausible. It may be of interest to give the Iroquois name for New York. Cuoq ("Lex. Iroq.," p. 11) gives it as "*Kanonno*, jonc dans l'eau, pays de joncs," from *ononna* (rush) and *o* (in the water). The exact signification of this Iroquois word as applied to New York is not apparent. At p. 164, Cuoq states that in the Tsonnontouan (Seneca) dialect the word signifies "mine," and asks if there were, in the time of the Dutch, any *mines* in the vicinity of Manhattan or New York. In the Agnier (Mohawk) dialect *Kanonno* means "laths in the water," or "walnut-tree dipping into the water" (from "*ononna*, noyer amer"). It is in the Goiogonen (Cayuga) dialect that the word means "rushes in the water."

Rev. Mr. Anthony's explanation of the name is really the same as Heckwelder's, and is, perhaps, correct. The Indians called the island not by the name of the tree "gawaak," but from its furnishing material for bow-and-arrows.

A. F. CHAMBERLAIN.

TORONTO, ONT.

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NOTES.

WHENCE THE EXPRESSION "MY EYE AND BETTY MARTIN"?

The origin of this phrase is really unknown, although it is generally attributed to the absurd ignorance of a sailor who figures in one of the "jests" in "Joe Miller's" famous collection. As Jack Tar was passing by a Catholic Church one day, being attracted by the music, he went in, and heard one of the priests, during the course of the service, give utterance to the words "Ah! mihi Beate Martine" (Ah! [grant] me, Blessed Martin). Jack was conscious only of their sound, not even knowing that they were in the Latin tongue, and when asked afterward how he liked the service, replied that he supposed it was all very fine, but he had not understood any of it except

something about "All my eye and Betty Martin."

This is extremely improbable in all its details. To begin with, there is no such Latin formulary in the Catholic Church; and, even if there were, it would probably not be pronounced in such a manner as to suggest more of a resemblance to this phrase than a chance similarity in the matter of two or three syllables.

Another story has been told in the effort to trace its origin, which, although more probable, is doubtless a mere coincidence, or invented "after the fact." Dr. Butler, Head-master of Shrewsbury School, and afterward Bishop of Lichfield, relates that a number of gipsies, in the neighborhood of Shrewsbury, were once taken before a magistrate by a constable, who complained that he had been particularly annoyed by the violence of one of them, a woman named Betty Martin.

No sooner had he delivered his evidence than the offender rushed at him in court and gave him a tremendous blow in the face, declaring that what he had told the magistrate was "all my eye." The constable's eye being discolored by the blow, the rabble made him the subject of much merriment, and followed him about the street, calling, "My eye and Betty Martin."

A correspondent in the "English Notes and Queries," however (who writes under the well-known pseudonym of "Cuthbert Bede"), says that he has found "'Tis all my eye and Betty Martin" in an old black-letter volume without date, entitled "The Ryghte Tragycall Historie of Master Thomas Thumbe," where it is used in the sense of "fudge," or "nonsense." This would indicate that the phrase has been in use about three hundred years, but throws no further light upon its origin.

I remember a line or two of an old song beginning:

"My eye Betty Martin,
Tip toe fine;
Can't get a husband
To please my mind."

But what it can possibly mean I cannot imagine; nor do I know the remainder of this very elegant composition.

In an old magazine, dated about 1850, there is an engraving entitled: "My Eye and Betty Martin." It represents the exterior of a vine-clad cottage, at the door of which sits a hearty old man, who appears to have gotten something into his eye. A plump young girl is endeavoring to extract the offending particle. The accompanying text reveals the fact that this latter personage is "Betty Martin," a little maid-servant, who, having by her timely aid relieved her master's eye of a burning spark from his pipe, is afterward made his heiress, and the happy bride of a bold soldier-boy. Can this have anything to do with the origin of our phrase, or is it, too, "after the event"?

I find the following expression in the preface to "Julian the Apostate:" "What benefit a Popish successor can reap from lives and fortunes spent in the defense of the Protestant religion he *may put in his eye.*" With the statement that it is probably the original of the phrase, "All in my eye," it would hardly have anything to do with Betty Martin, though.

WHO WAS THE JENNY OF LEIGH HUNT'S POEM, "JENNY KISSED ME"?

Many are the stories, humorous and pathetic, which cluster around No. 5, Cheyne Row, Chelsea, where Carlyle and his "Jeannie" spent so many years together. Among their many visitors none was more cordially welcomed than Leigh Hunt, for whom Carlyle maintained the staunchest friendship; a union of the most apparently antagonistic qualities. The man who has been designated the "Apostle of Despair" took to his heart, and cherished the impractical, weak, but lovable, "Apostle of Cheerfulness" with a tender, affectionate warmth that made the words of Macaulay—"We have a kindness for Mr. Leigh Hunt"—seem cold praise indeed.

Mrs. Carlyle ardently shared her husband's appreciation of poor Hunt's points, and it is to their intimacy that we are indebted for the latter's most graceful little improvisation:

"Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief! who love to get
Sweets into your list, put that in!

"Say I'm weary, say I'm sad,
Say that health and wealth have missed me;
Say I'm growing old; but add
Jenny kissed me!"

The happy occasion on which this celebrated kiss was bestowed is well remembered by friends of both. Hunt came running in one day in hot haste to bring them the good news of Carlyle's having just received a Government life-pension of £300. Whereupon Mrs. Carlyle impulsively sprang from her chair, threw her arms about the neck of the "gray-haired boy," and gave him a cordial kiss.

There never was a more opportune gift than this pension, for Carlyle had been forced to struggle on through dreary years of painful poverty, by refusing to turn his pen to the kind of work which promised gain.

It was a sort of poetical justice that he should have been afterward pensioned by the very nation which he had dared to criticise so remorselessly. And the happy accident which made Hunt the bearer of the good news is rendered doubly significant by the remembrance that he, too—after languishing for two years in prison for the radical sentiments against the Prince Regent, to which he gave utterance in the "Examiner"—had his old age made comparatively comfortable, by the bounty of Victoria.

There is, of its kind, nothing more charming than the poem which Jane Welsh Carlyle inspired, except perhaps a little triolet by Dobson, called "Rose kissed me today," which reminds one immediately of Hunt's verses.

WHO WROTE "THE LAST MAN" AND WHAT FAMOUS CONTROVERSY DID IT OCCASION?

The poem of "The Last Man" was written by Thomas Campbell, and the famous controversy to which it gave rise was a discussion sustained by the poet with many eminent men of letters as to its supposed likeness to Lord Byron's poem, "Darkness," published in 1816, beginning "I had a dream which was not all a dream." The "Last Man" was first published in the *New Monthly Magazine*, in the latter part of 1823, or early in 1824. It was a lyric in which the writer is supposed, in a vision, to see "the last of human mould" regarding the final destruction of the world.

Shortly after its appearance, Campbell wrote thus to his friend Gray: "Did you see 'The Last Man' in my late number? Did it remind you of Lord Byron's poem of 'Darkness'? I was a little troubled how to act about this appearance of my having been obliged to him for the idea. The fact is, many years ago I had the idea of this 'Last Man' in my head, and distinctly remember speaking of the subject to Lord Byron. I recognized, when I read his poem 'Darkness,' some traits of the picture which I meant to draw, namely, the ships floating without living hands to guide them—

"Ships sailorless lay rolling on the sea,
And their masts fell down piecemeal; as they dropp'd
They slept on the abyss without a surge—
The waves were dead.'

(Byron's 'Darkness.')

The earth being blank, and one or two other circumstances.

"On soberly considering the matter, I am entirely disposed to acquit Lord Byron of having intentionally taken the thought. It is consistent with my own experience to suppose that an idea which is actually one of memory may start up, appearing to be one of the imagination in a mind that has forgot the source from whence it borrowed the idea." The poet then goes on to say, that, although he believed this, he had refrained from giving his poem to the world with a note stating the fact, lest it might appear like an attempt to pick a quarrel with Lord Byron, for whom he had always entertained the kindliest feelings. He had resolved, therefore, not to mention the matter unless he was accused of plagiarism.

It was not long before the resemblance of which Campbell became conscious began to call forth the dreaded charges of plagiarism. These accusations were met by Campbell, in a letter to Jeffrey, editor of the *Edinburgh Review*, wherein he reiterated what he had already said confidentially to Gray.

"You say that my poem, 'The Last Man,'" he writes, "seems to have been

suggested by Lord Byron's 'Darkness.' Now the truth is, that fifteen, or it may be more, years ago, I called on Lord Byron, who, at that time had lodgings near St. James' Street, and we had a long, and to me, a very memorable conversation, from which I have not a doubt that his Lordship imbibed those few ideas in the poem 'Darkness' which have any resemblance to mine in 'The Last Man.'

"I remember my saying to him that I thought the idea of a being witnessing the extinction of his species and of the creation, and his looking under the fading eye of nature at desolate cities, ships floating at sea with the dead, would make a striking subject for a poem. I met those very ideas, many years afterward, in 'Darkness.'"

Campbell then says he supposes it will be wondered at that, such being the fact of the matter, he had not urged his claims when Byron's poem had appeared in 1816, and explains why he did not do so. He was assured, he said, by one of Byron's most intimate friends that Byron had either forgotten their conversation, or else held himself in readiness to acknowledge his indebtedness to Campbell whenever the latter should see fit to mention the subject. This he had no inclination to do, as his own poem was not then written, and, indeed, he had almost abandoned the intention of writing it, discouraged as he was by the fact that its leading idea had been taken from him.

He also argued with himself that if he undertook to remind Byron of their conversation, and learned that he did not remember it, that fact alone would but have increased a petty mortification. He might appeal for corroboration to other friends who had been aware of his intent to write such a poem, but several of them were dead, and, altogether, it seemed profitless to set on foot a correspondence with Byron simply to dun him for a stray idea.

The change in his purpose to abandon his sketch was wrought by Barry Cornwall, who informed him one day that an acquaintance of his intended to write a long poem entitled the "Last Man." Campbell writes to Jeffrey, "I thought this hard! The conception of the 'Last Man' had been mine fifteen years ago; even Lord Byron had spared the title to me; I, therefore, wrote my poem so called, and sent it to the press; for not one *idea* in which was I indebted to Lord Byron, or to *any other person.* Had I foreseen events, I should have communicated with Lord Byron during his lifetime on this subject."

It will be remembered that Byron died in April, 1824, very shortly after the publication of the "Last Man." Poor Campbell was afraid that this declaration of his might be regarded as an implied reflection upon Byron's memory, so he was very careful to assert that he believed the latter either regarded the suggestions as "*fair game*," or forgot that it was not he who had originated them. "A poor man," Campbell says, "easily remembers from what quarter he has received each of his few pieces of money; but a rich man easily forgets where he got this or that coin amidst his accumulated thousands!" So Byron was, of all men, most excusable for forgetting the sources of his ideas.

The earnest seriousness with which Campbell treated this whole matter appears almost amusing when viewed by the light of subsequent events. Cyrus Redding, one of the poet's most faithful biographers, has given us some very interesting facts. "I happened to know," he says, "from a friend whom I met in Paris, in 1817, and who had seen Byron and Shelley in the South the year before, that with Byron the poem of 'Darkness' originated in a conversation with Shelley, as they were standing together, in a day of brilliant sunshine, looking over the Lake of Genoa. Shelley said, 'What a change it would be if the sun were to be extinguished at this moment; how the race of man would perish, until perhaps only one remained—suppose one of us! How terrible would be his fate!' or words to the same effect."

Campbell would not admit this, but "tenaciously adhered to the belief that Byron had committed the larceny." Redding then observed to him that the idea of a sole survivor at the last day, and the image of a sun quenched suddenly in eternal night, were not, if he was not greatly mistaken, absolutely original with either Byron or himself,

as he remembered seeing something of the kind, written long before. But Campbell began to wax very warm at the mere supposition, claiming the idea of a *last man* as wholly his own, although he did give Byron credit for the concomitant *darkness*.

Redding afterward discovered the passage to which he had alluded, and confronted Campbell with it.

They were these few lines in an obscure poem printed in 1811:

> "Thus when creation's destined course is run,
> And shrinking nature views the expiring sun,
> Some awful sage, the last of human race,
> Faith in his soul, and courage in his face,
> Unmoved shall brave the moment of affright
> When chaos re-assumes the crown of night."

Campbell could not gainsay a work with the date affixed. "You are right," he said, "the idea is not original with me—I thought it had been, for I never met with it before. Original ideas are few, only the modes of putting them are countless."

After Campbell's death, Redding received a note from Dr. Dickson, saying that he had always supposed Campbell had borrowed the idea from Bishop Horne, who died in 1792. This is improbable, from the circumstance that Campbell was no sermon-reader, and did not own Horne's works; but a passage from the latter's sermon on "The Death of the Old Year" is particularly striking in the present connection, as it contains a reference to a still older use of the idea, found in Burnett's "Sacred Theory of the Earth" (Bk. iii, Chap. xii), published about 1685.

This celebrated writer, Horne says, having followed the earth through all its changes of creation, describes the final and utter devastation of it when all sublunary nature shall be overwhelmed by a molten deluge. In this situation of things, "he stands over the world as if he had been the *only survivor*, and pronounces its funeral oration in a strain of sublimity scarcely ever equaled by mere man."

Besides all this evidence that Campbell's idea had been anticipated, it appears that in reality even the name of his poem was not his own, for there is in the British Museum, a work entitled "The Last Man, or Omegarus and Syderia, a Romance in Futurity." It was published in two volumes, by R. Dutton, 45 Grace Church Street, 1806, and is entered in the new catalogue under the subtitle, "Omegarus," which in itself implies the subject-matter.

Of Campbell's poem, apart from its origin, there is time for very little. Gilfillan says that its theme was one more naturally suited to Dante or Michael Angelo than to Campbell, "and yet with what easy mastery has he treated it." "What poetry in the figure of a last man forming a momentary link between an earth that is dissolving and a sky that is rolling together as a scroll. The sole mourner at the obsequies of the world. The execution of the poem is admirable; no exaggeration, no appearance of effort; and herein we deem it superior to Byron's 'Darkness' which is not dark enough to conceal the sneer of the central object."

The early quarter of this century seems to have been prolific in productions of this character. In 1824 another "Last Man" was published by Mrs. Shelley. Having returned from Italy to England, after an absence of six years, still mourning for her husband, she found that her "genius had been quenched by the same waters that swept him away." She says, writing in her journal, "Now my mind is a blank, a gulf, filled with formless mist. 'The Last Man.' Yes, I may well describe that solitary being's feelings. I feel myself as the last relic of a beloved race, my companions extinct before me."

In the story which bears this title, Mrs. Shelley writes with a prophetic pen. The scene opens in the year 2090. England is a republic, under a Protector. The tale describes the depopulation of the earth by a plague; 15,000 survivors in England, joined by a Protector, repair to Italy, and the hardships of their voyage are vividly depicted by the "Last Man," whose wife and child have also died. When Milan is reached, only three people remain alive on the whole earth; two of whom, a pair of brothers, perish in a storm.

The sole survivor resolves to write the fate of the human race, and he does so on the leaves of the trees, depositing the record in a tree in Naples just before his own

death, trusting that possibly one man and woman still remain to repeople the earth, and read the history of its awful annihilation.

In 1827 appeared Hood's poem, whose title, "The Last Man," is very properly in quotations. He does not describe the destruction of nature, but the dreariness of the absolute solitude which reigns after the world has been swept by "the pest." The last survivor in this case is a hangman, who, while sitting upon his gallows-tree, congratulating himself upon his supremacy throughout the entire universe, is accosted by a beggar who claims him as a brother since they two are all who are left. They travel through the great cities, helping themselves to the choicest treasures of the dead; but the companionship is uncongenial, and they soon separate, one turning to the right, and the other to the left. After some time has elapsed, the beggar reappears, arrayed as a King, with a scarlet cloak about his rags and a crown upon his head. This presumption is too much for the hangman; and he immediately dispatches the beggar in the mode most familiar to him. But no sooner is the deed accomplished, than he realizes all that it signifies, and before long he sighs that even—

"Hanging looks sweet—but, alas! in vain
My desperate fancy begs,
For there is not another man alive
In the world to pull my legs."

QUERIES.

Most Southern U. S. Land.—What is the most southern land under the flag of the United States? UNCAS.

PHILADELPHIA, PA.

Key West, in Florida, occupies the most southern land *in the United States proper.* But there are several guano islands in the Pacific Ocean (and chiefly in the Manihiki Archipelago, Polynesia) which are under the American flag. These chiefly lie south of the Equator, and this part of the Pacific is called by some German geographers "American Polynesia." There is a very fair account of some of these islands in "Johnson's Cyclopædia," art. "Guano Islands." One or two of the West-Indian guano and phosphate islands are registered as "temporarily under the American flag."

Lodomeria.—One of the many titles of the Emperor of Austria is that of "King of Lodomeria."

Where is, or where was, Lodomeria? FALLAX.

NEW JERSEY.

Lodomeria or Wladimeria is an ancient district of Poland, situated in the eastern part of the country, so named from Wladimir the Great, who conquered it in 938. One of his descendants, Roman Mstislavitch, having seized Halicz (Galica), gave to his estates the title of the Kingdom of Galicia and Lodomeria (1198). In 1340 Casimir, King of Poland, reunited Lodomeria to his estate. After the first division of Poland, the Emperor of Austria took the title of Galicia and Lodomeria.

Seven Wonders of Dauphiny.—What are the "Seven Wonders of Dauphiny," and where can I find an account of them? When I was a small boy I read an account of them in a Sunday-school library book, which, according to my recollection, was translated from the French of some Protestant pastor. CAREX.

NEW JERSEY.

The Seven Wonders of Dauphiny are the *Tour-sans-Venin*, that put to flight all venomous animals; *Mount Aiguille*, also called the *Inaccessible Mountain;* the fountain *Ardente*, so called from the fact that after a rain it emits an inflammable gas; the *Grotto of Notre-Dame-de-là-Balme*, the fountain *Vineuse*, so called from the taste of its waters, and the *Trembling Pré* in the lake of *Peltotiers*, and *La Grande Chartreuse*. (See Larousse's "Dictionary," art. "Dauphine.")

Battle of Frogs and Mice.—Who is the author of this poem? RAFAELLI ROSAZZA.

BALTIMORE, MD.

The *Batrachomyomachia* is a burlesque poem in one canto of two hundred and ninety-four verses; it has been attributed, but wrongly, to Homer. The author is not known. Another poem of the same name was written by Rollenhagen (1542).

Field of Falsehood.—Where is the Field of Falsehood? RAFAELLI ROSAZZA.
BALTIMORE, MD.

Lugenfeld, the "Field of Falsehood," is in France (Haut. Rhin), near Colmar. It is noted for the desertion of the army of Louis the Debonnaire, who was abandoned by his soldiers when he was attacked by his sons (833). The field is north of Colmar and near the village of Ostheim.

Book of Hours.—What is the "Book of Hours" and where is it preserved?
RAFAELLI ROSAZZA.
BALTIMORE, MD.

The "Book of Hours" is a name applied to books that contain, besides the prayers of the mass, the different parts of the divine office recited or sung at the hours of the day and night. They were often illuminated, and the most celebrated are: one decorated by Memling in the Library of the Arsenal; one belonging to Louis of Anjou, King of Sicily, in the Bibliotèque Richelieu; one belonging to Catherine de Medicis in the Louvre; one belonging to Anne of Brittany.

Pet Marjory.—Who was "Pet Marjory?"
RAFAELLI ROSAZZA.
BALTIMORE, MD.

Marjory Fleming a little girl, who was the pet of Sir Walter Scott; see Dr. John Brown's charming "*Marjory Fleming.*"

Beaute du Diable.—What is the *precise* meaning of this phrase? M. D.
PHILADELPHIA, PA.

It means the nameless charm, independent of actual beauty that characterizes youth, referring, doubtless, to the French proverbial saying, "Le diable était beau quand il était jeune."

REPLIES.

Cowan.—The word cowan is used in an invariable conjunction with "eavesdroppers" in a formula addressed to the tyler of a lodge of Freemasons. It is derived from the Norman-French *econtant*, hearing or listening, and has the same meaning as eavesdropping or to listen or hear anything in a stealthy or surreptitious manner. In its present form the word "cowan" has been known and applied as above noted for several centuries.

(See the valuable "Early History and Antiquities of Freemasonry," by George F. Fort.)

Aurelius Peruginus (Vol. ii, p. 107).—Voltaire, by this name, no doubt designated the Jesuit historian Ludivico Aurelio of Perugia (d. 1637). JUDEX.
NEW JERSEY.

City of the Blind (Vol. ii, pp. 8, 152)—Chalcedon in Bithynia was so called because its founders were too blind or stupid to see that the site afterward occupied by Byzantium, on the opposite shore of the Bosphorus, was very much superior to that which they selected for their town. (See "Encyc. Brit." art. "Chelsedon.")
VERTEX.
NEW JERSEY.

The Chian hath Bought, etc. (Vol. iii, p. 80).—Chius dominum emit. This proverb is used in reference to those who bring calamities upon themselves. When Chios was conquered by Mithridates he delivered the inhabitants into the hands of the slaves whom they themselves had imported.
R.
LANCASTER, PA.

Catching Elfetriches.—Among the "Pennsylvania Dutch" this expression would imply playing a trick upon a person, or making an April fool of him. The "elfetrich" is described as a small animal, like a rat or a squirrel, which can only be caught on a dark night, and in due time the hunter discovers that it is a humbug.
R.
LANCASTER, PA.

Three Churches Over One (Vol. iii, pp. 80, 104).—To the three churches in Jerusalem might be added Westminster Abbey, within which, raised some feet on a platform, is the Chapel of Edward the Confessor; above this is the Chapel of Henry the Fifth. This last chapel is entered through one of the pillars, and is generally kept

closed. The late Dean Stanley showed it to me. R. G. B.

NEW YORK CITY.

There is no Death (Vol. iii, p. 105).—See Vol. i, p. 246. Replies received from Green, Philadelphia, Pa., R. G. B., New York City, and R., Lancaster, Pa.

The Great Expunger (Vol. iii, p. 91).—My impression has always been that Thomas H. Benton was called—at least locally—*the Great Expunger* during the administration of General Jackson. It is well known that during the conflict between President Jackson and the United States Bank the Senate of the United States, on the 28th of March, 1834, passed the following resolution of censure on the President:

"*Resolved*, That the President, in the late executive proceedings in relation to the revenue, has assumed upon himself authority and power not conferred by the Constitution and laws, but in derogation of both."

On the 15th of April Jackson sent his protest to the Senate, against its vote of censure and entry on the journal.

Senator Thomas H. Benton subsequently brought in and championed what was known in political circles as his famous "Expunging Resolutions," and, after repeated effort and failure, he finally succeeded in carrying them through the Senate, on the 16th of January, 1837; and *black lines were drawn around the words of censure*, on the page of the journal. Benton was probably most popularly known by the soubriquet of "Old Bullion," on account of his championship of Jackson's "gold measures." The gold currency was called "Benton Mint-drops." Perhaps the particular acts referred to in the censure resolve was Jackson's order for the "removal of the deposits" from the United States Bank, September 22, 1833. Wm. J. Duane, Secretary of the Treasury, refused to comply, and he was himself forthwith removed, and Roger B. Taney was appointed in his stead, by whom the order of removal was issued. From a partisan view things looked financially "awful" at the time, but, in a proper sense, there was really no removal of the deposits, but merely a cessation of them. The funds in the bank were left to be withdrawn in the ordinary course of public expenditures, but the new collections of revenue were deposited elsewhere. These events look somewhat different from what they did fifty-five years ago to those who were in them, of them, and around them. S. S. R.

LANCASTER, PA.

Replies also received from J. F. G., Camden, N. J., and W. D. L. Hubbard, Indianapolis, Indiana.

REFERRED TO CORRESPONDENTS.

Pullen Family.—I desire to prepare the genealogical history of the Pullen family in America. I will be glad to have any data relating to the family, and will thank those who can do so to send me such.

CHARLES L. PULLEN.

MEMPHIS, TENN.

Authorship wanted of the following:

Let my life, etc.

"Let my life pass in healthful, happy ease,
The world and all its schemes shut out my door."

E. M. H.

WILLIAMSPORT, Pa.

In this wide world, etc.

"In this wide world the fondest and the best
Are the most tried, most troubled and distrest."

E. M. H.

WILLIAMSPORT, PA.

Near the sacred gate, etc.

"Near the sacred gate
With longing eyes I wait
Expectant of her."

E. M. H.

WILLIAMSPORT, PA.

I never could find.

"I never could find
A suitable friction
To frenzy my mind."

E. M. H.

WILLIAMSPORT, PA.

The poet in his vigil, etc.

"The poet in his vigil hears
Time flowing through the night—
A mighty stream absorbing tears,
And bearing down delight."

E. M. H.

WILLIAMSPORT, PA.

Muriel.—What is the etymology of this proper name? It is a female Christian name, and has a Semitic look; but I cannot locate it. SMILAX.

NEW JERSEY.

COMMUNICATIONS.

Cockles of his heart (Vol. ii, pp. 261, 298, 312;) Vol. iii, p. 80).—In reference to the origin and meaning of the phrase "Cockles of the heart" would not the definition of Κόγχη, as given by Liddell and Scott, in a measure settle the matter? Among the supplementary definitions is given, "Any shell or bone-like cavity, as (1) the hollow of ear, (2) the socket of the eye, etc." S. M. F.

MANHATTAN, KANSAS.

Bingo (Vol. ii, p. 107).—The "New English Dictionary" derives this slang name for liquor or brandy as probably from the expression "B. stingo" for "brandy stingo." It is easier to suppose it to come from "stingo-bingo," the latter a reduplication of "stingo." *Stingo* is a well-known old name for any alcoholic drink, and is to be taken as referring to the *stinging* quality of the liquor. BERYX.

NEW JERSEY.

Moke (Vol. ii, pp. 95, 165).—For this word, in the sense of "a negro," the etymologies thus far offered seem to me unsatisfactory. Why not take *moke* as a corruption of *smoke?* We have *snip* and *nip*, *sneeze* and *neeze*, *slam* and *lam*, *slash* and *lash*, *slat* and *lath*, *slime* and *lime* (bird-lime), *smelt* and *melt*, *smoulder* and *moulder*, *snap* and *knap*, *spatter* and *patter*, *spike* and *pike*, *spile* and *pile*, *splash* and *plash*, *spunk* and *punk*, *squash* and *quash*, *stamp* and *tamp*, *stank* (a pond) and *tank*, *stumble* and *tumble*. It is therefore possible *a priori* that *moke* may be a slang form of *smoke*.

UROX.

NEW JERSEY.

St. Ursula (Vol. iii, p. 90).—The legends of St. Ursula (of Hörselberg, Vennsberg, and Ercildoune), although varying in minor details, are generally reducible to the one form alluded to on p. 91, Vol. iii; namely, the moon-goddess Aphrodite, and the star-nymphs. It is not singular, therefore, that the essential features of the myth should have been attached to the beautiful Ursula, whose saintly life suffers no blemish from the traditional story that has been attached to it. That Ursula was a real character in the flesh there seems to be no doubt; and that she lost her life while on a pilgrimage to Rome is not improbable.

But here history gives place to myth. Nothing was easier than to invest the heroine of a romantic tragedy with a mythical veil of mystery, and so the story of St. Ursula has come down to us in the present form. Furthermore, "it is confirmed," says a certain modern history, "by the church erected to her memory at Cologne."

It was my privilege to spend some time in Cologne, and I passed many hours in the church in question. Certain it is that the bones are there, but the eleven thousand dwindle in number to less than four thousand; and it is also certain that about half of them must have been habilitated by flesh of the masculine gender. Whether or not the latter were the slain Huns of Atilla's following, history is silent. It is scarcely necessary to speculate on such a possibility, however, as the practice of exhibiting the remains of the dead was long the custom in central Europe during the middle ages. Even now in Switzerland and South Germany we will not infrequently stumble upon a rural chapel where the bones of the dead have been disinterred and are fantastically displayed, in much the same manner as in the Church of St. Maria della Concezione, at Rome.

It is not improbable that the reason for the disinterment and display has been the same in each instance. Every good Christian naturally desires burial in a consecrated place, and, from time immemorial, the churchyard, or perhaps the ground covered by the church building, has always been the spot sacred to purposes of sepulture. In the course of time, such places, being naturally limited in space, were filled, and it became necessary to resort to disinterment in order to give each one the right which the Church virtually guaranteed—that of burial in a consecrated place. Consequently,

the bones of those disinterred were stored away in the church—sometimes in crypts, sometimes within the walls of the edifice, and sometimes displayed to public gaze, as is the case in the Church of St. Ursula. And, as centuries have rolled by, is it singular that, among a highly religious and superstitious people, facts of actual history should have given place to myths of the supernatural? At all events, the legendary part of the story of St. Ursula, mythical, as it probably is, carries with it a moral force, and a teaching value that we might seek without finding in the lives of many heroes of real history.

J. M. REDWAY.

PHILADELPHIA, PA.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 69, 81).—Place must be made in the list for John Bright's favorite Scotch terrier that slept at the foot of his bed, and once drew out his remark to a visitor that "a man, when driven to the utmost, gives up; but a dog coils up, and makes both ends meet." There was also his boyish pet, "Snap," that chased a cat into a neighboring hencote, whence he was rescued by another lad, while John himself leaned over the fence and laughed to hear his comrade scolded by the woman who owned the fowls. M. C. L.

NEW YORK CITY.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 69, 81).—Herrick, the poet, had a tame pig that could drink beer out of a tankard. Hawker, the Vicar of Morwenstow, had also a pet pig; Sertorius had a white fawn. VERTEX.

PHILADELPHIA, PA.

Cowan (Vol. iii, pp. 77, 107).—The word is found in the installation charge to the tyler of a lodge or chapter in the Masonic ritual: "The sword is placed in the hands of the tyler, to enable him effectually to guard against all *Cowans* and eavesdroppers, and suffer none to pass or repass but such as are duly qualified." The term is clearly opprobrious, and is explained to mean those who gain a knowledge of their trade in a clandestine or irregular way.

Several derivations have been suggested for it. Jamieson's *Scotch Dictionary* defines it, and says of its etymology, "The term is evidently Gothic, imported by the Franks and derived from Kufw-a, *Supprimere, insultare.*"

In the *Lexicon of Free Masonry*, Dr. Charles Mackay traces the word to the Greek κύων, or the Gælic *cũ*, a dog; allying with it also *cow*, to treat like a dog; *cower*, to slink or crouch like a dog in fear; and *coward*, an utter dog. The Greek word, because of the ill repute of Eastern dogs, was often used as a term of disparagement or dishonor; a familiar example of such figurative usage, translated literally into English, occurring in Philippians iii, 2: "Beware of the dogs; beware of the evil-workers." The French *coion*, a coward, or base fellow, is similar.

A writer in the *Freemason's Quarterly Review* derives *cowan* from "the Greek verb to listen or to hear, from which it is *parce detorta.*"

Another explanation deserves consideration both from its source and from its plausibility.

The author, or compiler, of the *Ritual of Free Masonry*, published in 1835, says that *cowan* is of French origin, and was once written "chouan," but in the English pronunciation, instead of the soft French sound, the *h* was unaspirated and dropped. "The Chouans were loyalists during the French Revolution and the most determined and inveterate enemies of the Charitables—Robespierre, Billaud, Varennes, Collat d' Herbois, the Duke of Orleans, and all the rest of their bloodthirsty gang. The Chouans were worse than eavesdroppers to the Masons, who originated the Revolution. They were a party connected with the several parties of armed royalists, who were, of course, opposed to the Masons, and the most inveterate of them were the Chouans. Hence, probably, all opposers of Masons were afterward designated by the term Chouan, pronouncing the ch like k." Of course, the charge that Free-Masonry or "Illuminism" brought about the French Revolution has been vigorously denied, but we are considering only the etymological point.

The origin of the word "chouan," applied to the loyalist bands who waged guerrilla

warfare against the revolutionists, is itself disputed. Littre's "Dictionary" says: "The origin of the word *chouan* has been much discussed; perhaps it comes from *chouan*, a nocturnal bird of prey (see *chat-haunt*), by comparison with the nocturnal habits of these bands. It has also been derived from Jean Chouan, one of their leaders." A note in Thiers' *History of the French Revolution* combines these two suggestions:

"The Chouans were four brothers, originally smugglers, named Cottereau, that of Chouan which was given them, being merely a corruption of *chat-haunt* (screech-owl) because they imitated its cry in order to recognize each other in the woods at night * * * Three of the four fell in battle, one, named Jean, celebrated for his courage and physical strength." M. C. L.

NEW YORK CITY.

Transformation of Names.—The name Aristotle became *Harry Startle* in an old Anglo-Irish nursery tale.

The Fr. *Pythagore*, for Pythagoras, becomes *Peter Gower* in one of Caxton's books.

Surajah-Dowlah was called *Sir Roger Dowler* by the English soldiery of the last century.

The good ship *Sesostris* was called the *Sea Ostrich* by her crew. English mariners changed the names of the historic ships *Bellerophon* and *Ville-de-Milan* to *Bully-ruffian* and *Wheel-'em-along*.

American soldiers on the frontier once called the Apache and Comanche tribes *Up-at-ye* and *Come-at-ye*.

Anglo-Indian soldiers called the pass of Sakri-Gali by the appropriate name of *Sickly Gully*.

Sailors call the *bonito* (a fish) the *bone-eater*. C. W. G.

PHILADELPHIA, PA.

Origins of Proverbs (Vol. ii, pp. 53, 177).—

"As thik as motes in a sunne beme."
—Chaucer, *Wife of Bath*.
(See also Milton, *IlPenseroso*.)

"Hap helpeth hardie man alwaie."
—Chaucer, *Lucrece*.

"Brennyd cat dredith feir."
Chaucer, *Tapster and Pardoner*.

"Mardre woll out."
Chaucer, *Nun's Preest's Tale*.

"He that toucheth pitch is defiled thereby."
—*Son of Sirach*.

ONYX.

NEW JERSEY.

Bustle.—This name, as applied to the *tournure* of a woman's dress, is given up by most of the dictionaries as of unexplained origin. I should think it might be a slang contraction of Fr. *bosselure* or *bosselage*, a protuberance; or perhaps a diminutive directly from the root of *boss*, as the above French words are also. *Bossolo* is the Italian for box, and comes directly from the root of *box*. LARYNX.

NEW JERSEY.

State Salt-cellar (Vol. iii, p. 78).—This is commonly reckoned as one of the regalia or crown jewels of Great Britain.

VINDEX.

NEW JERSEY.

House that Jack Built (Vol. iii, p. 77).—It is said that the Jewish original of this celebrated cumulative is an altered translation of an ancient parabolical hymn which the Jews were wont to sing at the Feast of the Passover.

It was written in the Chaldee language, and may be found in "Septer Haggadah," Vol. xxiii.

There is a tenth stanza beginning:

"X. Then came the *Holy One—Blessed be He*—that killed the Angel of Death," etc.

The following is the interpretation of the parable:

I. The *kid*, one of the pure animals, denotes the Hebrews. The father who purchased it is Jehovah, who is represented as sustaining this relation with the Hebrew nation. The two pieces of money signify Moses and Aaron, through whose mediation the Hebrews were brought out of Egypt.

II. The *cat* is the Assyrians, by whom the ten tribes were carried into captivity.

III. The *dog* symbolizes the Babylonians.

IV. The *stick* or staff, signifies the Persians.

V. The *fire* indicates the Grecian Empire under Alexander the Great.

VI. The *water* betokens the Romans, or

the fourth of the great monarchies to which the Jews were subjected.

VII. The *ox* means the Saracens, who subdued Palestine, and brought it under the authority of the Caliph.

VIII. The *butcher* denotes the Crusaders, who wrested the Holy Land from the grasp of the Saracens.

IX. The *Angel of Death* is the Turkish Power, by whose might Palestine was taken from the Franks.

X. The beginning of this stanza was designed to show that God will take signal vengeance on the Turks, immediately after whose overthrow the Jews are to be restored to their own land, where they will dwell in safety under the rule of the long-expected Messiah. MARGARET H. GANGEWER.

BURLINGTON, N. J.

The Word "The" as a Part of Place-Names.—Instances of this kind are not very rare. Among them the following: The Crimea, the Epirus, the Tyrol, the Peloponnesus, the Morea, the Chersonese, the Corea (oftener without the "the"), the Hague, the Meneage, the Brill, the Groin (for Corunna), the Dalles (U. S.), and some others. In most cases, these names are common nouns used as proper nouns.

WYSOX.

NEW JERSEY.

Tit for Tat (Vol. iii, p. 94).—Said to be derived from Dutch *dit vor dat*, equal to Latin *quid pro quo*. Skeat says it is a corruption of *tip for tap*. Skeat seems more correct, because the expression implies rather retaliation than exchange. R. G. B.

NEW YORK CITY.

BOOKS AND PERIODICALS.

The Century.—Following upon the July chapters of "The Life of Lincoln"—which describe the President's re-nomination and Mr. Greeley's self-suggested peace-trip to Niagara—there will probably be only six more installments of this remarkable history in *The Century* series. These concluding chapters deal with the most important and absorbing personal and political topics, to which Messrs. Nicolay and Hay bring a vast fund of special information. Lincoln's sagacity in dealing with men and measures (and occasionally his humor) come out in strong relief in the chapters that give the inside view of the attempt of the radicals to defeat the re-nomination of the President. No part of the work will attract wider attention than the account of the measures adopted by the religious denominations in support of the Administration.

The publishers announce that the back numbers of *The Century*, from November, 1886, containing the installments of the Lincoln History, are now all in print, and can be supplied to those who wish to complete their sets. Of several of these numbers two hundred and fifty thousand copies have been printed.

The *Atlantic* for July contains a short sketch called "Going to Shrewsbury," by Sarah Orne Jewett, and a paper, by Mr. Bradford Torrey, called a "Mountain-side Ramble," that appeals to summer travelers. The magazine opens with an article by Miss Preston, giving an account of the last days of Cicero, one of the series which she has been contributing. Professor N. S. Shaler, who is a person to speak with authority, writes about "The Problem of Discipline in Higher Education," which will be read by student and teacher with equal interest. Mr. H. L. Nelson has an article on the "Speaker's Power," not a consideration of the power of oratory, but the power of the Speaker of the House of Representatives. Mr. W. H. Downes has an interesting paper on the "Old Masters," which may be seen in New York, and it is surprising to find how large a representation can be seen there. Mr. James's "Tragic Muse" is steadily gaining in interest, and "The Begum's Daughter," by Edwin Lassetter Bynner, is also continued. The two specially literary articles of the magazine are "John Evelyn's Youth," an account of the early days of that worthy, full of anecdote, written by Mary Davies Steele. The other article is, "Books that have Hindered Me," by Agnes Repplier. So much has been written about books that have helped various people that Miss Repplier has decided to write about the books that did not help her; among these she mentions "Sandford and Merton," Milton's "Areopagitica," and the "Heir of Redclyffe." The number closes with a knowing article on "Trotting Races," by H. C. Merwin; by some criticisms of recent American Fiction and other books, and by the usual departments.

Book News for July presents us with a fine portrait of Edmund Clarence Steadman. If the picture must needs be criticized, one is forced to admit that it is not quite as dapper as the Mr. Steadman whom one meets, but, nevertheless, it is a good likeness. "With the New Books" is delightfully done, as is all of Mr. Watrous' work, which, by the way, is a constant reproach to the people who maintain that newspaper-writing necessarily spoils a man's touch for finer efforts. This number is especially adapted to the summer-reader, who wants to know "what to get and take away."

America.—The magazine grows apace with the times. With Nast for cartoonist, Julian Hawthorne, Joseph Howard, Jr., Marcus Lane, etc., as members of its staff, one is sure to find something in each number that is well worth the ten-cent piece that it costs.

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NOTES.

THE WORD "MOLINIST" IN "THE RING AND THE BOOK."

The first use of the term occurs in the couplet (Book I, l. 307-8).

> "'Twas he who first bade leave those souls in peace,
> Those Jansenists re-nicknamed Molinists.',

Molinist is defined by Webster as "a follower of the opinions of Molina, a Spanish Jesuit, in respect to grace; *an opposer of the Jansenists.*" Littré gives the same. But the use by Browning and the definition imply a contradiction. Let us examine the facts.

The date about which the action of the poem centres is given in Book I, l. 22–23:

"After that February twenty-second,
Since our salvation sixteen hundred
twenty-eight."

At that time Pope Innocent XII was in the pontifical chair, his occupancy lasting from 1691 to 1700. The doctrinal controversy of his time, as of his predecessor, was in regard to the teachings of a Spanish Jesuit, the quietist Molinos (1627–1696). A room had been given to him in the Vatican by Innocent XI, even made spiritual adviser some say, but he was thrown into prison by Innocent XII through Jesuitical influence, and is supposed to have died there. An interesting account of the man, and the excitement caused by his doctrines, occurs in the novel of Shorthouse, "John Inglesant" chapters XXXVII–VIII.

Louis Molina, whose followers were called Molinists, was also a Spanish Jesuit (1535–1600), but he had been dead nearly a hundred years at the time of the poem, and one or two popes, notably Paul V, in 1611, had prohibited discussion of his opinions. The Jesuits were the champions, not the opposers of Molina's doctrine of grace, as shown by the following: "This last work ('The Concordance of Grace and Free Will') was what divided the Dominicans and the Jesuits into Thomists and Molinists." "Chambers Biog. Dict.," article "Molina:" "It is as a champion of Jansenism that Pascal in the 'Provincial Letters' attacks Molina." "Encyclopædia Brit.," article "Molina."

This last statement opposes Jansenism to Molinism, making impossible Browning's line in the ordinary sense of Molinist. Chronologically the line is impossible, since Jansen lived after Molina, though before Molinos, as a comparison of dates shows. (Molina 1535–1600, Jansen 1585–1638, Molinos 1627–1696.) Moreover, while Molina was supported by the Jesuits, both Jansen and Molinos were opposed and persecuted by them, the one having his books burned, the other being imprisoned for life. Both chronologically and logically, therefore, the expression "Jansenists re-nicknamed Molinists" can only refer to the followers of Molinos. A reference in the last book (l. 63–65) to the Pope's decision against Fenelon, championing the quietists in France also connects the religious controversy of the time with the opinion of Molinos, since we know this decision was made in 1699, the year before the death of Innocent XII.

It seems conclusive, therefore, that Browning uses Molinist for a follower of Molinos rather than of Molina, and in the larger sense for heretics in general. It seems probable that he has confounded the two men, since the name from Molinos should be accented on the second syllable, not on the first as is the word from Molina. A stronger reason is the expression in the line of the couplet first quoted: "'Twas he who first bade leave those souls in peace," referring to Innocent XII, who imprisoned their leader Molinos instead of showing clemency. The expression would be historically accurate of Paul V in regard to the followers of Molina. It should be said that there is implied authority for the use of Molinist with the general sense of heretic in the "Biographie Universelle," article "Molina," but it does not affect the reasoning above. It is as follows: "C'est donc à tort que quelques uns continuent d'appeler *Molinistes* ceux qui sont opposés à un certain parti, comme s'il n'y avait aucun milieu, et que l'on fût nécessairement Moliniste parce qu'on rejette les opinions de ce parti."

OLIVER FARRAR EMERSON.
CORNELL UNIVERSITY.

ST. ROCHE.

The legend of this beneficent saint is of comparatively modern origin, so that, although representations of him abound in Mediæval art, his story was entirely unknown to the Eastern Church. His birthplace was Montpelier, in Languedoc, and his parents, John and Libera, were persons of wealth and nobility. When he was born (1280–95) his mother, observing that he bore on his breast a small red cross, immediately perceived that he was destined to be the servant of God, and she determined to educate him so carefully that he should be worthy of such service. The boy, too, was of the same mind, and although he made no effort to connect himself with any religious institutions, he devoted himself to the performance of good works; and when,

less than twenty years old, he was left an orphan, with immense riches, he sold all his possessions and distributed the proceeds among the poor and the hospitals, and assuming the garb of a pilgrim, started on foot for Rome.

Before reaching that city, he came to Aquapendente, where he found the streets full of people, dead or dying of the terrible plague then raging. St. Roche immediately offered his services at the hospitals, where he was so successful in his attendance upon the sick that he came to be regarded as one who was endowed with miraculous powers. And such were his beauty, youth, gentleness, and sympathy that all who received his devoted care believed him to be an angel. When the plague was stayed, he journeyed on to other cities, where he labored in the same manner; for the dread disease was very prevalent at that time, and nearly all the large towns were stricken.

Hearing of the frightful ravages of the pestilence in Rome, he now hastened on, and there spent three years in ministering to the helpless, always selecting such cases as seemed most destitute; these he healed with his prayers, sometime curing those most ill simply by making the sign of the cross over them. All this time he was hoping that he might be deemed worthy to die as a martyr, but it seemed rather as if his life were singularly preserved in the midst of the peril in which he lived. Thus years passed away; wherever he heard of great misery and suffering, there he would repair, and practise his wonderful art.

At length he came to Piacenza, where multitudes were dying daily of an epidemic whose nature was unknown. One night, having fallen asleep in the hospital—overcome by fatigue—he awoke with a raging fever, and discovered that a horrible ulcer had broken out on his thigh. This caused him such anguish that he cried aloud in his agony, and fearing to disturb others, he crawled out into the street. But the city authorities ordered him away lest he should spread infection, and leaning on his pilgrim's staff he dragged himself to a wooded spot without the city.

But although far from all human aid, he was not forsaken; his little *dog* who had followed him, tenderly nursed him through the illness that followed. Every day the dog went back to the city, and returned in the evening with a loaf of bread in his mouth. And the legend relates that an angel appeared and dressed his wounds, but others explain this by saying that it was a kind-hearted man named Gothard, who, not knowing who he was, took compassion on him, proving, as it were, his "good angel." When he had recovered sufficiently, St. Roche turned his steps toward his old home, but when he arrived he was so changed by suffering, that, not recognizing him, the officers arrested him as a possible spy, and threw him into prison. Even his own uncle, who was the judge, did not know him, and the saint, believing that it was the will of God, did not reveal himself, but quietly endured the hardships of confinement for five years.

At the expiration of that time, the jailer entering the cell one morning, was dazzled by a brilliant light which filled the whole room. The prisoner was dead, and beside him lay a paper which contained his name, and these words: "Ceux qui sont frappez de peste, et imploront la faveur de Sanict Roche, seront guéris" (Les Fleurs des Vies des Saints). When his uncle and the people learned who he was, they were filled with grief and remorse; and he was buried amidst the tears and prayers of the whole city.

Nearly a century passed after this event (which is generally believed to have occurred about 1327) before the memory of St. Roche was revived outside of his native city. But at the time of the great Church Council held in 1414, at Constance (the same which condemned Huss), the plague broke out; and the clergy and laity were in great consternation, when a young German monk, who had heard of St. Roche in France, proposed that his aid should be invoked on behalf of the plague-stricken people. Acting upon this advice, the council ordered that the effigy of that saint should be carried in procession through the streets; and no sooner was this done, accompanied by prayers and litanies, than the plague suddenly ceased.

It is to this tradition that St. Roche owes

his fame as the patron saint of all countries and all people. At the close of the fifteenth century, the Venetians, who from their extensive commerical relations with the East were peculiarly exposed to infection, determined to possess themselves of his precious bones. A holy alliance was formed for the purpose of committing this pious theft. Under the pretence of performing a pilgrimage, the conspirators sailed to Montpelier, and carried away the sacred remains, which were received with joy by the Doge and all Venice. A magnificent church for the reception of the relics was then erected under the auspices of a community which, in his name, had been already formed for the purpose of caring for those ill with infectious diseases; this was afterward known as the famous Scuola di San Rocco (Brotherhood of St. Roche), in which so many of the nobility enrolled themselves—a society somewhat like the Misericordia of Florence, except that the latter do not devote themselves to any one class of infirmities.

A large and fashionable church in the Rue St. Honorê, Paris, is dedicated to St. Roche; and here are buried Corneille, Descartes, and Abbê de l'Epée; the last of whom well deserves to be commemorated for his great work in teaching the deaf and dumb. In England, the 16th of August, St. Roche's Day, used to be celebrated as a general harvest-home, and was known as the great August festival; and at Chichester is an eminence called Rooke's Hill. He was known by various names: *St. Roche* was invoked for the healing of skin diseases, boils, and blains; *St. Roque*, for protection against infection; and in times when the plague was raging the people used to say that in such a case St. Roche was "better than the good Bishop of Marseilles."

There is an old English proverb, "as hail as a rock-fish whole," or, "as sound as a roach," which is one of many similar instances in which *sound* is substituted for *sense*, the proverb having originally been: "As sound as St. Roche," or, substituting the meaning of Roche (rock), "as sound as a rock," in allusion, of course, to a *sanitary* soundness such as was conferred by the saint upon those who were in a state of bodily weakness. The Italians, misled by the word *roach*, invented the phrase "Sano come un pesca" (sound as a fish), naturally thinking that a generality would do as well in the comparison as a special kind of fish, but fish in general, and the roach in particular, will hardly pass muster as synonyms for soundness.

In devotional pictures St. Roche is usually represented as a man in the prime of life (although he is thought to have died at the age of thirty-two), dressed as a pilgrim, with a cockle shell in his hat, and a wallet at his side. In one hand he holds a staff, in the other he lifts his robe to show the plague spot, and his dog stands near. The events of his life have been depicted by some of the most celebrated artists of Italy and Germany, Caracci, Guido, Tintoretto, Bassano, and Rubens, the most famous work being the altar-piece in the church at Alost, which was completed in eight days, and for which Rubens received eight hundred florins from the Brotherhood of St. Roche.

THE HANGMAN'S STONE.

There are numerous large boulders in different parts of England, which have received the name of "Hangman's Stone," in consequence of a legend which attaches much the same story to each. There were two fields in the parish of Foremark, Derbyshire, called the great and the little Hangman's Stone, from the boulders which they contained. In the former there was a stone five or six feet high, with an indentation running across the top of it. This peculiar mark was explained by the tradition that once upon a time, a thief, having stolen a sheep, placed his booty on the top of the stone while he rested, but it slipped off, and strangled the man with the rope which tied the sheep to his back, the indentation being made by the friction of the rope passing back and forth in the struggles of the dying man to extricate himself.

At a picturesque angle in the road between Sheffield and Barnsby, and about three miles south of the latter place, there is a toll-bar called "Hangman's Stone Bar." Attached to this title is the usual legend of a sheep-stealer being strangled

by the kicking animal which he had slung across his shoulders, and which pulled him backward as he tried to climb over the stone-wall inclosure with his spoil. Here no one particular stone is marked with evidence of the struggle, but the Jehu of the now extinct Barnsby mail always used to tell the story to any inquiring passenger who happened to be one of "five at top" on his quaint four-in-hand.

At the end of Lamber Moor, on the roadside between Haverford West and Little Haven, in the county of Pembroke, there is a stone about four feet high, called "Hang Davy Stone," connected with which is the same legend, only in this case, the unfortunate's name has survived. There is also—about five miles from Sidmouth, on the road to Colyton, on the right-hand side, near Bovey House—another boulder which bears this ominous appellation.

In "Wescote's View of Devonshire in 1630," mention is made of the fact that the parish of Tatchcomb is separated from Comb-Martin by a long row of boundary stones, one of which is distinguished as the "Hangman's Stone," for the same reason that has been given before. And only a few years ago there was still to be seen, near the boundary of Littlebury parish in Essex, another large stone which bore this same name and history. This was subsequently removed to the private garden of a Mr. Gibson of Saffron Walden.

North Essex abounds in these strange boulders, and quantities of them may be seen along the roadside. The general impression is that they have been disinterred in by-gone times, and left near the spot where they were discovered.

Hangman's Stones occur also on the road between Brighton and New Haven; and the most famous instance of all is the one recorded in Potter's "Charwood," where the death of the sheep-stealer John of Oxley is rehearsed in verse, under the title of "The Legend of the Hangman's Stone:"

"One shaft he drew on his well-tried yew,
And a gallant hart lay dead;
He tied its legs, and he hoisted his prize,
And he toiled over Lubcloud brow—
He reached the tall stone standing out and alone,
Standing there as it standeth now;
With his back to the stone, he rested his load,
And he chuckled with glee to think
That the rest of his way on the down-hill lay,
And his wife would have spied the strong drink.

* * * * * *

"A swineherd was passing o'er great Ive's Head,
When he noticed a motionless man;
He shouted in vain—no reply could he gain—
So down to the gray stone he ran—
All was clear—There was Oxley on one side the stone,
On the other, the down-hanging deer;
The burden had slipped, and his neck it had nipped;
He was hanged by his prize—all was clear."

(It is a curious fact that a tale almost identical with the tradition attached to the Hangman's Stones is related of a pig-stealer and a style, in Craven. "Swine Harry" is the name of a field on the side of Pinnow, a hill in Tothersdale, in Craven. It is said that a native of the valley was once crossing the field at the dead of night with a pig which he had stolen from a neighboring farm-yard. He led the obstinate animal by a rope which was tied to its leg and noosed at the other end, which he held in his hand. On coming to a ladder-style, being a very stout man, and wishing to have both hands at liberty, but not liking to release the pig, he transferred the rope from his hands to his neck. But when he reached the top step, his feet slipped, the pig pulled hard on the other side, the noose tightened, and the next morning he was found dead.)

The fatal character which seems to distinguish these boulders is not satisfactorily accounted for. It may be that they are remnants of the Devil's missiles; for he is known to have utilized such large boulders in many of his encounters with the early inhabitants. In the German popular tales the Devil is frequently made to step into the place of the giants. Like them, he has his abode in rocks, hurls stones in which the impression of his fingers or other members is often to be seen; and according to tradition, compacts are made with him for the building of churches.

There is a legend extant of several churches which were built on elevated sites through his direction; he promising to furnish the material from the rocks and stones

which belonged to him, provided he was permitted to select the situation of the edifice.

The popular tradition concerning St. Bartholomew's Church at Churchdown—which stands on a hill seven hundred feet above the plain, and commands a charming and extensive view of the richly cultivated valley of Gloucester—relates that the arch fiend, having observed that the church was being built at the base of the hill, repaired to the spot every night after the workmen had gone home, and carrying the huge blocks of stone to the top of the hill, there placed them *in situ;* and so persevered until he had forced compliance with his wish that the church should occupy its present site. A similar story is told of the church at Breedon, in Leicestershire.

PLACE-NAMES.

Fayal.—This island was so named from the Portuguese *faya*, L. *fagus*, a beech. *Fayal* means a beech-forest; although the Azorean *faya* is not a true beech, but a species of *Myrica*, or candle-berry myrtle. By the way, our common American candle-berry (*m. cerifera*, or bay-berry), gave name to the *Chandeleur Islands*, off the Louisiana coast, where this shrub is very abundant.

Funchal.—This city was named *Funchal*, or fennel-place, from the fennel (Port. *funcho*, L. *fœniculum*) which grew there.

New Providence, in the Bahamas, was so named from the island of Old Providence in the Caribbean Sea, many of whose English colonists were expelled by the Spaniards and took refuge in the Bahamas.

Andros, in the Bahama group, in like manner took its name from the English-speaking settlers driven by the Spaniards from the island of St. Andrew's near Old Providence.

Spanish-Town, in the Island of Virgin Gorda, British West Indies—so called on all maps and charts—was, and is legally known as Penniston, of which name Spanish-Town is a corrupt form. *Spanish-Town* in Jamaica, was the old Spanish capital of that island.

Tortola.—The Spaniards named this island from *tortola*, a turtle-dove. *Tortuga* is properly the name of the utterly undove-like sea-turtle.

Losantiville, the original name of Cincinnati, Ohio, is said to have been derived from the French *le*, the Latin *os*, mouth, *anti*, over against, and *ville*, village,—"the village over against the mouth" of the Licking River. The name still subsists as the appellation of a town in Indiana.

Sedalia, Missouri, was once called *Sedville*, and was named from *Sed*, or Sarah, a daughter of its founder. Lake Carasaljo, at Lakewood, N. J., was named from three sisters, Carrie, Sal, and Jo.

Penn Yan, New York, was so called because settled by Pennymites and Yankees—Pennymite, or Penhamite, being an old and rather local name for a Pennsylvanian, still heard in Western New York and Ohio, and even in Pennsylvania itself.

Port Tobacco in Maryland is said to be so-called by a corruption of its old Indian name, *Potopaco*.

St. Ubes, in Portugal, is not named after a saint. The Portuguese name is *Setubal*, which English and American writers have corrupted to St. Ubes. No such saint as *Ubes* is commemorated in any calendar.

We have in the U. S. a town called *Saint Gilman*, in Iowa; five or six places called *Saint Joe*, and one *St. Jo;* besides a *Saint Morgan* in Illinois, also a *Saint Jones* river in Delaware. It may be remarked that the mosque of *St. Sophia* is not named after a canonized saint; it was once the Church of Holy Wisdom, Italianized into *Santa Sophia*, whence our misleading English name. *Saint Bethlehem*, in Tennessee, is also a singularly-named place.

Barataria.—Sancho Panza's Island of Barataria did not suggest the name of Barataria Bay in Louisiana. In the first-named instance Barataria means a cheat, or humbug, and is equivalent to "the Land of Nowhere." But Barataria Bay was named from the fact that it was the special haunt of the pirate Lafitte, who asserted that he was no pirate, but only a *barrator*. In maritime law the offense of barratry is a much less serious crime than open piracy. Barataria Bay, then, is equivalent to Barratry Bay. Etymologically, the two names are identical, both meaning a *cheat* in the Spanish language.

ANAX.

NEW JERSEY.

QUERIES.

Sea-Blue Bird of March.—Tennyson ("In Memoriam," xci, 1) speaks of "the sea-blue bird of March." What kind of bird does he refer to? STORAX.

NEW JERSEY.

I think without doubt that the swallow is meant.

White Lady of Watford.—Who (or what) is (or was) the "White Lady of Watford"?

[I was requested to send this query by a friend who is not very sure of the name Watford].

STORAX.

NEW JERSEY.

Possibly the white lady of Walsfortsweiler is meant. It is said that a treasure is buried there, and every year at the blooming of the forget-me-not a *white lady* appears girt with a gold sash, and holding a bunch of keys. She generally appears to children.

Cambuscan.—Will you refer me to some authority where I can find who Cambuscan was and where and when he lived?

G. N.

GERMANTOWN, PA.

Cambuscan (Cambus Khan) was the King of Sarra in Tartary, and he was regarded as a model monarch. He married Elfita, and by her had two sons, Algarsip and Camballo and one daughter, Canace. See Hale's "Longer English Poems," p. 249; note to line 109, *Il Penseroso.*

Confucius.—From what is the name Confucius derived? G. N.

GERMANTOWN, PA.

Confucius is the Latinized form of the Chinese Kong-Foo-Tse or Khoong-Foo-Tse, the name of the greatest of Chinese philosophers, born (probably) 511 B. C. died 478 B. C.

French Dialect in Maine.—In what journal or annual report was there published, within a year or two, an account of the French dialect spoken in the Madawaska, a region of Maine and New Brunswick?

FELIX.

NEW JERSEY.

In volume iii, of the "Transactions and Proceedings of the Modern Language Association of America" you will find a paper by Professor Edw. S. Sheldon, entitled "Some Specimens of the Canadian French Dialect Spoken in Maine." Perhaps this is what is wanted. If not, address the Secretary American Dialect Society, Prof. Edw. S. Sheldon.

REPLIES.

Goust (Vol. iii, p. 79).—The following account of Goust is translated from Vivien de Saint Martin's "Nouvelle Dictionnaire de Géographie" (Vol. ii, p. 511).

"Goust, a hamlet in the commune of Laruns, at thirty minutes' distance from Eaux-Chaudes, in Basses Pyrénées [France], at an elevation of nine hundred and ninety-five metres, on a plateau dominating a gorge of the Gave d' Ossau. Composed of twelve houses for some generations back, it had in 1867 nine families. In this airy oasis between the earth and sky, there live not quite seventy persons, almost all cousins of more or less close consanguinity, forming a little republic governed by a Council of Ancients, who decide, both as a first and as a last resort, all disputes, and who judge regarding the advisability of marriages between the girls of the republic and the young *gars* of the low-lying regions about them. The people of Goust are obliged to go to Laruns to celebrate all important solemnities, baptisms, marriages, and burials. With baptisms and weddings there is no difficulty. The newly-born are portable, and young lovers do not need to be carried. But whenever a death occurs at Goust, it is the custom to slide the coffin down the rocky slope, and to go and take it at the foot of the mountains" (*Moreau*). Examples of longevity are relatively frequent in Goust. In 1605, a man died there aged 123 years.

VOLVOX.

NEW JERSEY.

Talboy (Vol. ii, p. 116).—There was formerly a prominent family in England called Talboys, who derived their origin from one *Tailleboys* or *Taillebois* (literally,

wood-cutter), one of the French followers of William the Conqueror in his invasion. It has been said that the original Taillebois was not a genuine Norman, but was a Frenchman of humble origin. It is also said that Emma Talboys, the last of the race, died a few years since in an English workhouse.

The Talboys family was never one of the great families of the English nobility, although it gave its heiresses to several of the proudest Anglo-Norman lines. There was a Lord Talboys in the sixteenth century, and one of the early earls (or more probably) barons of Lancaster, was a Talboys, lord of Kendal, who assumed Lancaster as a family name.

But the most famous Talboys was Ivo, the Franco-English follower of William I. He is said to have married the heiress to the old Saxon, or rather Anglican, earldom of Lincoln. He is a half mythical character, and figures much in the old Lincolnshire legend of Hereward. Some notice is found of him in Freeman's "Norman Conquest." I have no doubt he is the *Talboy* your correspondent inquires about. ALLEX.

NEW JERSEY.

Urkwould (Vol. ii, p. 116).—It seems likely that this name is a variant form of the Scottish Urquhart, for which see any biographical dictionary or encyclopædia.

FALLOX.

NEW JERSEY.

Three Churches over One (Vol. iii, pp. 80, 104).—I suppose reference is made to the Church of St. Francis, at Assisi; of whose three stories the two uppermost are churches.

SUSSEX.

NEW JERSEY.

Boune.—It is said that in the line in *Lady of the Lake* (Canto vi, stanza 15), usually printed,

"To hero *bound* for battle strife,"

the italicized word should be *boune*—"the old Scottish *boune*."

Will J. H. or some other Scotsman be good enough to tell me what the word means? M. C. L.

NEW YORK CITY.

Boune is the Scottish and old English form of the word, and signifies made ready, prepared. The *d* in *bound* is simply surplusage like the *d* in *drowned*. It is a form of the Icelandic past participle *buinn*, from the verb *bua* (Swedish *boa*), to prepare. The following are examples of its earlier use:

"And bad them alle he *bown* to wenden to Westmynstre."

—*Piers the Plowman, passus ii, l, 159.*

"Alle as he bade they were prest and *boun*."

—*Ocleve, de Regimine Principure.*

"*Bun*, ready, bound."

—Glossary to Orrmin, in Oliphant's "Old and Middle English," p. 238.

"The Stem (Star) that sagh before them *bon*."

—*Visit of the Wise Men.* See Morris' *Specimens*, p. 130.

"There was a jolly beggar once and a-begging he was *boune*,
And he took up his quarters intill a farme toune."

—*Gaberlemozie Man.*

See also Barbor's Bruce almost *passim*, etc., etc. Blond Harry, in his "Wallace" uses *boun*, *bown* as a transitive verb, to signify to make ready, but I incline to think it a misuse, although it was common in Scotland to say "he *bound* him to go."

I need hardly say than in Scotch and old English spelling is quite onomatopoetic, so we find *boune*, *boun*, *bown*, *bowne*, *bun*, *bone*, *bon*, etc., etc. The true pronunciation is *boon*.

In Scotland *bound* is pronounced *bun*; as, "I am *bun* to gang;" "*bun* wi a rape."

In the expression, "a ship *bound* for New York," *bound* is a vicious form of *boune*.

J. H.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

The Emperor at his own Funeral.—M. Jules Simon, after listening to laudatory speeches, compared himself to the emperor who was present at his own funeral, and knew what people would say of him after death. Who was the emperor?

M. C. L.

NEW YORK CITY.

Podgem.—In Essex County, Mass., the polypods and other fine ferns found in marsh-hay are collectively called *podgem*, and ground producing such hay is said to be *podgy*. I am told that in England the same substance is locally called *polpodgem*, a word which is supposed to be identical with the Latin name *polypodium*. Can any one throw any light on the matter?

FORFEX.

NEW JERSEY.

Enroughty—Darby (Vol. i, pp. 227, 286).—I have been informed that the English name Enraght is also pronounced Darby—at least locally. Is this true?

PERDIX.

NEW JERSEY.

COMMUNICATIONS.

Merimee's Inconnue (Vol. iii, p. 100).—We are indebted to Mrs. Catherine Sargeant Olds, of Washington, D. C., for the following:

Marquis Le Chambrun, who knew Prosper Merimée well, says:

"The Countess *Prejesdesdeska* was *L'Inconnue* of the *second* series of Merimée's letters; the first was an *English* woman whose name I have forgotten."

Dory or Dorie (Vol. i, p. 279).—This name is a very common one for a kind of fishing-boat on our coast. Why is it not derivable from the fish called *dory*? If a whale-fishing boat is a whale-boat, why should not a dory-fishing boat be a dory? There are, it is true, no *dory* fish on our coast, but there are plenty of them in the English and French waters, whence the name may have come.

LABRAX.

NEW JERSEY.

The Italians consider the Dory to have been the fish from whose mouth St. Peter took the tribute money, leaving on its side the incontestable proofs of his finger and thumb; hence they call it *Gianitore*, which is one of the honorable appellations of St. Peter, the keeper or *janitor* of the portals of heaven. "We have thus converted," says this class of etymologists, "the name Gianitoré into 'Johnny Dory' with the same happy ingenuity that has twisted *girasole*, or turnsol, into *Jerusalem* artichoke."

The appellation "John Dory," given by the fishermen of Britain to the Zeus faber, Dory, or Dorée, has no connection with the name John any more than Anchovy has with that of Ann; though every one must be aware of the punning allusion to eating Dory with Anchovy sauce as being the legitimate marriage of John Dory and Ann Chovy. The Greeks have left evidence of the estimation in which they held this fish by having named it after Zeus, or Jupiter, the father of the gods. Our common name of John Dory is clearly nothing more than a corrupt pronunciation of the French term for the color of the lighter parts of the fish, which is yellow with metallic reflections when it is alive, and therefore styled *jaune doree*, or yellow gilt.

Etymologies.

Banjo.—Both the New English and the Century Dictionaries derive this word from *bandore*, the name of a well-known European instrument like the zither. But Mr. F. M. Harrison tells us that the Senegambians have a native guitar called *banya*. Which is the probable original of the banjo?

Pinder (Vol. ii, p. 120; Vol. iii, p. 94).—Notwithstanding the apparently simple derivation of this word and its variants from West-African native names, these may perhaps not be the true origin of the term. The wide diffusion of similar West-African words among tribes of the most diverse linguistic characters points to a foreign and commercial origin. The Arabic for hazelnut is *funduq*, Hind. and Pen. *finduq*; and in the Century Dict. (art. BONDUC) these are referred doubtfully to Skr. *pinda*, dim. *pindka*, a ball, a lump.

Picayune.—Webster and Worcester both say that this word is from the Carib language. It is, however, only the Fr. *picaillon* wretchedly misspelt.

Empishemo.—Bartlett and Gibbs both give this word as an Americanism, meaning horse-trappings, and speculate somewhat as to its origin. It is simply a dreadfully distorted form of the Fr. *empechements*, here meaning *impedimenta*.

Aberdevine.—This bird-name (which the New English and Century Dictionaries, and Professor Newton all give up the etymology of) seems to me quite explicable, though the proposed explanation is only conjectural. All identify the bird with the European Siskin, and it is generally conceded that the name is unknown except to book-makers and bird-sellers. *Aberdevine* I believe to be a bird-seller's name, meaning simply *a bird divine;* and I doubt not that it was designed to have some resemblance to *avadavat*, which is Keats's favorite form of the name of the East Indian *Ahmedahad bird*, once so popular in European aviaries. The etymology of this, as of all arbitrarily-formed words, is not only difficult, but it is really unimportant, since such words have no regular history, and are not a part of the life of any people.

Euchre (Vol. i, p. 191).—The derivation from *ecarte* cannot be defended on any grounds. The name is purely arbitrary, and the old conjecture that it is from the Greek εὖ, good, and χείρ, hand, is as likely as any to be true, since *a good hand* is the essential thing in the game. But as is the case with all deliberately invented words, there is not any real satisfaction in guessing at the origin.

Calibogus.—This word, meaning a mixture of rum and spruce beer, is set down as an Americanism by Bartlett, and by the New English and Century Dictionaries. I never heard the name used; but a letter received by me from the Rev. M. Harvey, of St. John's, Newfoundland (well-known for his delightful writings upon that island), informs me that the name and thing are well known in Newfoundland and Labrador. It is worth something to have traced the use of this word to its true place. Has any one ever heard it in the United States?

Hoodoo.—This word, common enough about Philadelphia in the sense of to bewitch, to becharm, or to juggle (as a verb transitive), I take to be the ordinary Iroquois word for demon or spirit. Is this correct? It seems, at first blush (but I think incorrectly), to be related to *Voodoo*, the African witchcraft, the name of which late authorities are inclined to refer to French *Vaudois*, a Waldensian heretic. SALIX.

NEW JERSEY.

Wormwood and Immortality (Vol. i, p. 312).—Apropos of this subject, it is on record that the body of Henry Dunster, first president of Harvard College, was "embalmed" after death. But when his grave was opened, many years later, sprigs of tansy were found with the bones. I believe that wormwood and tansy were both used for some supposed preservative effect, just as the Jews used myrrh and spices. Any symbolism would have been foreign to the old-time New-England mind. It is a curious fact, however, that the word tansy is derived from *athanasia*, immortality.

TENAX.

NEW JERSEY.

Distinguished Men who were unfortunate in Love Affairs.—Gibbon, Tasso, Dante, Whitefield, John Wesley, Petrarch, Beethoven, Doddridge, H. C. Andersen, Lamb, Geo. Peabody, Scott, Watteau, J. Thomson ("Seasons"), Thoreau, Spenser, Lincoln, Washington, Swedenborg, Byron. X.

NEW JERSEY.

St. Romuald (Vol. iii, p. 32).—This saint, whose memory is honored in the Roman Church on the 7th of February, is distinguished as the founder of the order of the Camaldulians, one of the most interesting of the minor monastic societies of the middle ages. Romuald flourished in the tenth and eleventh centuries. Tradition says that he lived one hundred and twenty years; a more sober estimate, preferred by Alban Butler, limits the duration of his life to seventy years. He was noted for the austere vigor of his ascetic practices. His order may be looked upon as a branch, or rather as an offshoot, of the splendid old Benedictine tree. IBEX.

NEW JERSEY.

Execution by Electricity (Vol. iii, pp. 45, 57).

Keraunocktiny. (Gr. *Keraunos*=thunderbolt, *Kteino*=to execute.)

Elektrosthany. (Gr. *Elektron* and *thanatos*=death by judicial sentence.)

Fulmenicide or *fulminicide.* (Lat. *fulmen*=thunderbolt, *cædere*=to slay.)

Electrocide. (Lat. *electrum* and *cædere.*)

This seems to me a smoother word than electricide.

Blitzentod. This Teutonic "lightning-death" is at least easier to say than the cumbrous Greek and Latin derivations.

LOUISA TRUMBULL COGSWELL.
WORCESTER, MASS.

Electrostroke.—Why not call your new mode of legal transfer to the great majority "*An Electrostroke*," or, in describing the act, say he was "*Electro-struck*."

To be sure they are not valid combinations of any one language, but if it be a necessary condition, the first step will be to "*Electrostrike*," and put out of their misery well nigh all the scientific and medical nomenclature of the day. X.
CAMDEN, N. J.

Song-Lore.—Full sixty years ago my *Pater Sartorius*—who had a local reputation as a prolific, rustic ballad-singer—used to facetiously declare that if all the songs he knew were committed to paper "they would fill a flour barrel," and the above were of them.

At the period referred to I do not think he possessed a song-book, or a printed copy of any of the songs he knew and sung—songs and ballads then came down to the rural districts traditionally—at least, generally. These two songs were known as "Little Cupid" and the "Rose-tree," and both were sung by the same "tune." I am pretty confident I never saw the first-named in print, unless I may have had it printed myself. I have a faint recollection of having seen the latter *somewhere*, many years afterward.

I cannot, of course, vouch for the correctness of the rendering, for they are mere matters of boyhood's memories, impressed "long, long ago." The first may, perhaps, be regarded as a mythological illustration of *Cupidian* waywardness; and the second as a symbolical illustration of modern inconstancy. Whatever their significance may be, I should like to know who their authors may be; where they have been recorded; and whether this is *all* of them, and, therefore, refer them to specialists in "Old Song-lore." S. S. R.

"As little Cupid was playing,
The sweet, blooming flowers among,
A bee, that lie concealed
Under the leaves, his finger stung.
Tears down his pretty cheeks,
The frantic, bleeding, smarting wound,
And, crying, through the grove ran,
Until that he his mother found.

"'Mamma! I'm sorely wounded;
Assist me or I'll die with pain,
My anguish is unbounded.
A bee has stung me on the plain.'
She smilingly replied,
Saying, 'O my son! how *can* it be,
That by a *Bee* you're dying,
What must they feel who're *stung* by thee?'"

"A rose-tree in full bearing
Had sweet flowers fair to see,
One Rose beyond comparing
For beauty, attracted me.
Though eager for to win it
When charming, blooming, fresh, and gay,
I found a canker in it,
And then I threw it far away.

"How fine this morning early
The sun was shining fair and bright,
So late I loved you dearly,
Tho' now lost each fond delight.
The clouds seem big with showers,
The sunny beams no more are seen,
Farewell, ye fleeting hours,
Your falsehood has changed the scene."

S. S. R.
LANCASTER, PA.

The Criminal Eye (Vol. iii, p. 107).—Does J. H. think that in instances like those he notes, the moral obliquity is consequent upon the visual, or *vice versa?*

M. C. L.
NEW YORK CITY.

Transformation of Names (Vol. iii, p. 119).—Hare's "Walks in London" says the London street occupied by refugees from the French town of Hammes et Guynes, near Calais, after that place was taken by the English, became in popular speech, *Hangman's Gains*. M. C. L.
NEW YORK CITY.

My Eye and Betty Martin (Vol. iii, p. 109).—The witty allusions of two famous men to this slang phrase may be added to the general account of it.

The first is in two lines from a burlesque

on the "Egoismus" of Fichte's philosophy found in Coleridge's "Biographia Literaria:"

"All my I! All my I!
He's a heretic dog who but adds Betty Martin."

The other is Macaulay's reply, reported by Lady Chatterton to Rogers, who asked what he thought of Harriet Martineau's mesmeric cures: "Oh! it's all my eye and Hetty Martineau!"

The bit of "an old song" quoted on p. 110 would seem to be a corruption. There was a famous Maryland belle and beauty, Elizabeth Martin, familiarly known as "Pretty Betty Martin," in whose honor a song was written, beginning with or having for a refrain, I am not sure which, the lines:

"Pretty Betty Martin
Tip-toe! tip-toe!
Pretty Betty Martin
Tip-toe fine!"

Betty Martin's grandson was William Paca, one of the signers of the Declaration of Independence, and Chief Justice of Maryland, and Chief Judge of the U. S. Court of Appeals, besides filling other places of honor, and the ancestral home was on Wye Island, in one of the rivers tributary to the Chesapeake.

To return to the original phrase. That it is not comparatively modern slang is proved not only by the "find" of Cuthbert Bede, but because it is in "Grose's Classical Dictionary of the Vulgar Tongue," printed in 1785.

That dictionary, by the way, has also "Welsh rabbit" and "Welsh rare-bit" as alternative terms. M. C. L.

New York City.

Isle of Dogs (Vol. III, pp. 77, 106).—No author seems to venture beyond an "it is said" in accounting for the name of this peninsula embraced by the Thames, whether tracing it to ducks or docks or royal dogs. Neither Augustus Hare nor Rev. W. J. Loftie, while scrutinizing London remains, offers any explanation of the name. The latter, in a note to the appendix of his *History of London*, says: "The name of the Isle of Dogs has been derived from the Anglo-Saxon *docce*, a dock, and the derivation looks plausible but is really far-fetched. There were no docks in the Isle till very lately"—but he makes no mention of "the king's hounds." Evidently, at best, there is only a rumor to base the latter explanation upon—even if the kennels were not invented it fit the name—and from the nature of the case it seems improbable. Green's *Making of England* says the Estuary of the Lea stretched in early days "over the mud flats which have been turned by embankment into the Isle of Dogs." Loftie's *London*, after noticing the spot as "in a not very remote period a tidal estuary," says: "Before the docks covered all its interior surface, it was for the most part seven feet below high-water mark."

This state of things seems better suited to ducks than to dogs—to *living* dogs, that is—but after all, the ducks, too, sound like a guess. M. C. L.

New York City.

Books and Periodicals.

The Proceedings of the Canadian Institute, Toronto, Canada, is a most welcome addition to our list of exchanges. It is a well-printed, well-edited book of 210 pages, devoted to such subjects as appeal to literary and scientific students. A most interesting and learned paper is that on the "Development of Language," by Horatio Hale.

The Report also contains articles of the highest value on the "Franco-Indian Dialect," by J. Squair, B. A., on "David Thomson," by J. B. Tyrrell, B. A., F. G. S, and an able paper by T. B. Browning, M. A., on "Elocutionary Drill," the latter illustrated.

Shakespeariana for July, New York, Leonard Scott Publication Co., contains, among other readable articles, the second instalment of the "Study of Shakespeare's Word-play and Puns," by Thomas R. Price, and the third paper on the theme, "Did Ben Jonson Write Beacon's Works," by Alfred Waites. The music of "Shakespeare's Grand March in 'Lear,'" dedicated to the Shakespeare Society of New York, by M. Appleton Baker, leads the number.

The *Revue des Traditions Populaires* for June is more than usually interesting. Among the contributors may be mentioned Girard de Rialle, Paul Bourget, Hedwige Heinecke, etc., etc.

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NOTES.

OWEN MEREDITH'S "RING OF AMASIS."

In a few words, the story of Owen Meredith's "Ring of Amasis," is much as follows: A strangely romantic, emotional young man, Count Edmond R——, having completed his university career, embarked for Egypt, there to devote himself to antiquarian lore and research into the mysteries of past ages.

One day at Thebes, while investigating the relics of an ancient tomb, he discovered a mummy, which he proceeded to disengage from its bandages. On the forefinger of the right hand there gleamed a wonderfully brilliant amethyst ring, and concealed in the clothes that had enwrapped the body was a roll of papyrus. Being learned in these hieroglyphics, Edmond perceived from the record that the mummy there be-

fore him was *Amasis*, the younger brother of Sethos, both sons of Thouris (Ramases IX, the last of the XIX dynasty).

Their story was related in pictured scenes. Sethos, who was jealous of his brother, allowed him to drown one day while they were rowing together, and as Amasis rose above the surface for the last time, vainly imploring aid, the ring shone brightly on his finger. This picture was accompanied by the words "Touch not with earthly finger the work of fate." Sethos, however, lost his kingdom, and perished miserably.

Securing the ring, and arranging for the transportation of the mummy, Edmond soon afterward returned to his home at Weidnitz. Here he found his adopted sister Juliet, whom he had left a child, now a charming woman, with whom he shortly became deeply in love; but she loved his younger brother Felix.

In the course of time the whole story of Amasis and Sethos was enacted in their lives. Edmond gives the fatal ring to Juliet, who loses it. It is found by Felix, who retains it, and has it upon his hand as he drowns before his brother's eyes. Some time after the catastrophe, Juliet, ignorant of the truth, marries Edmond, who becomes insane and dies.

It is stated by a writer in the *Atlantic Monthly* that the most striking instance of this novel is a plagiarism from one of Paul Heyse's short tales. I have not been able to identify the exact story alluded to, but one very prominent incident reminds me so forcibly of the story of Gyges' ring that I would fain believe it the legend intended by the question.

That part of Gyges' history which bears upon this subject is not included in Herodotus' account of that extraordinary personage, but we find it related by Plato in the *Republic*: Gyges was the herdsman of the king of Lydia; after a terrible storm and earthquake, he sees near him a chasm in the earth, into which he descends and finds a vast horse of brass, hollow, and partly open, wherein there lies a gigantic *corpse* with a *golden ring*. This ring he carries away, and discovers unexpectedly that it possesses the miraculous property of rendering him invisible at pleasure.

Now it chanced that Gyges had been advanced in service and became one of the attendants upon the royal person. Shortly after this, Candaules, the king, espoused Myssia, the daughter of Megabazus, the most beautiful woman in the world. Herodotus has told how, anxious to convince Gyges of her surpassing loveliness, Candaules admitted him secretly to Myssia's chamber. Discovering that she had been observed, she forced Gyges to slay her husband and marry herself. Thus, after many generations, the oracle was fulfilled: "Vengeance shall come for the Heraclides." (This latter portion of the story is like that of Rosamund and Alboin, king of the Lombards.)

Regarding the ring as the principal feature of the story, there is no difficulty in finding analogous legends. The Heldenbuch tells of a famous ring which conferred the power of invisibility upon its owner, Otnit, king of Lombardy, to whom it was given by the queen-mother when he went to marry the Soldan's daughter. It also had the power of directing the wearer to the right road to take in traveling.

In German legend, also, we read of the wonderful ring of "Reinicke Fuchs," which existed only in Reynard's brain. It had a stone of three colors, the *red* illumined the dark night; the *white* cured all diseases, and the *green* made the wearer invisible.

An enchanted ring figures very auspiciously in "Orlando Furioso." It was given to the dwarf Brunello, by King Agramant, and passed through many other hands before it reached Angelica.

In the "Mabinogion," Luned's ring preserved the life of Owain by rendering him invisible when his enemies came to slay him. And these instances might be multiplied indefinitely.

In the case of Count Redmond the ring did not confer invisibility upon the wearer, but it had a strange, occult influence upon the life of its possessor. Besides having the legend of Gyges in mind, Owen Meredith seems to have recalled also, and worked into his tale the story of Belshazzar.

He quotes from the prophet Daniel for

the title of one of the books; and in reference to the illustrations of the papyrus that accompanied the mummy, he says: "Any one who at this day peruses the strange pictures of these Egyptian papyri may not unreasonably recall the appalling pages in which the Book of Daniel records the destruction of Babylon, with a strange impression that in the interpretation given to the Babylonian king, by the Hebrew seer, of the unknown writing on the wall, there must have been an alarming significance of something more than mere earthly doom, and that Belshazzar may well have turned pale when the fingers of a man's hand came forth, and wrote the sentence of his proved unworth, 'Thou are weighed in the balance and found wanting.'"

As if to corroborate this theory, when Edmond sees the ring upon Juliet's finger, "Out from the incandescent heart of the kindling amethyst begin to dartle and to flash violet rays of lurid fire; and the fiery rays fiercely writhe and twist, and weave themselves up into the empty air before his eyes into angry *letters* of a luminous, bewildering *writing*." At another time, when riding by the side of the carriage in which Juliet and her mother were sitting, he was fearfully moved by the sudden sight of a finger-post, "with its long arm and stretched forefinger, as if to warn."

As analogous to this feature of the *balances*, we have the legend of the Chapel of the Balances in Brittany, in which persons who came to be miraculously cured were weighed to ascertain whether their weight diminished when prayer was made in their behalf. St. Guirinus speaks of a man who was weighed in a scale against the bread and cheese he had given to the poor. At the church at Kierzy there was a similar balance. The Bollandists tell of a man who, having been in communication with the devil, was sentenced by the monks to give as an offering as much wax to be made into candles as would weigh down his own body. "Peter the Miser" dreamed he saw all his misdeeds weighed in the balance against his one act of charity—the gift of a loaf to a beggar—and was so alarmed by the result that he became converted to the true faith.

It is distinctly stated in Meredith's romance that the *Amasis*, whose ring fell into the hands of Edmond, was *not* known in any historical record. It is, therefore, not from any misapprehension which confuses him with the friend of Polycrates that leads me to suggest a possible analogy in the story of Polycrates' ring. The case is not a parallel one in fact, I know, but from one point of view it might be so regarded. With Edmond, the ring was the *symbol of an irrevocable fate*. He lost it, apparently, but it was unexpectedly returned; and from that moment his destiny was sealed. In bare outline, this was the story of Polycrates. (I have felt great uncertainty as to the relevancy of the following examples which this naturally suggests, but have decided to include them for the sake of safety, lest I should have mistaken the import of the question.)

The classical legend upon which it is founded has been recorded by Herodotus (Bk. iii). Polycrates was the tyrant of Samos, one of the most wealthy, powerful, and prosperous monarchs of all Greece. He had conquered the island by insurrection, and having banished one brother and slain the other, with whom he had agreed to share his government, he assumed entire control. In this situation his ambition, perfidy, and good fortune were alike remarkable. He became alike terrible to friend and foe; for he argued that a friend was better pleased if you gave him back what you had taken from him than if you spared him entirely. Among his most intimate allies was *Amasis*, King of Egypt who, observing his constantly increasing authority, began to tremble for his own safety.

This is the motive which later historians assign for the letter of warning which he wrote to Polycrates. Herodotus, however, deeply imbued with the common faith in an ever-present Nemesis, interprets it as a desire to have him avert the envy of the gods, "to let blood in time, so that the plethora of happiness might not end in apoplexy." "My wish for myself and for those I love," Amasis wrote, "is to be now successful, and now to meet a check." He then begged Polycrates to consider what was his dearest possession, and cast it away, that he might

thus propitiate the Fates, and save himself from ultimate ruin.

Much impressed by this painful, but excellent advice, the Samian despot determined to offer up a precious signet ring, one of his choicest treasures, a matchless emerald set in gold, the workmanship of Theodorus. (Pliny says this stone was a sardonyx, and that in his time it was shown in the "Temple of Concord" at Rome, given by Augustus, which was believed to be the same.)

Boarding a vessel, he therefore bade his sailors to row him far from land, and when out in the open sea he flung the ring into the deep. This done, he returned home, sorrowing. A few days afterward, a poor fisherman presented him with a monstrous fish; and when the cook opened it, there in its stomach lay the discarded ring. Greatly rejoiced at its recovery, Polycrates wrote to Amasis an account of the whole affair. But the latter, perceiving that "*it does not belong to man to save his fellow-man from the fate in store for him*," renounced his alliance, that when the inevitable misfortune came he might escape the grief of witnessing a bond-friend's suffering!

In the course of time Amasis' prediction was fulfilled, and Polycrates fell a victim to his own avarice, being lured to his destruction by Oretes the Persian, in whose hands he perished miserably. This story has furnished Schiller with a theme for one of his finest ballads:

> "Er stand auf seines Daches Zinnen,
> Er schaute mit vergnügten Sinnen,
> Auf das beherrechte Samos hin"—

which has been admirably rendered into English verse by Bulwer and Mangan.

So also, Sir Humphrey Davy entered in his journal at the most triumphant period of his life: "Beware of too much prosperity and popularity. (Cites the cases of Alexander, Cæsar, and Napoleon.) Even in private life they injure the moral man, and occasion conduct which ends in suffering, or else are accompanied by the mockings of envy, calumny, and the envy of others."

It is worthy of note that Lady Hervy, the celebrated and beautiful Mary Lepell, entertained very much the same view of human happiness that dictated Amasis' letter to Polycrates. In a letter dated April 5, 1750, she wrote:

"I dread to see the people I care for quite easy and happy. I always wish them some little disappointment or rub, for I look upon felicity in this world not to be a natural state. The further, therefore, we are put out of our natural position, with the more violence we return to it."

THE STORY OF WHITTINGTON AND HIS CAT, AND THE HISTORICAL TRUTH IT CONTAINS.

Swan says, "the history of romantic fabling is enveloped in much perplexity," and one readily agrees with him when trying to separate historical truth from the multitudinous legends which have encompassed the story of Whittington. A familiar character in the picture-books of our early youth, we find him there depicted as sitting on a roadside stone, dejected and weary; a poor little bundle of clothes representing his worldly possessions, and a cat his only friend. This is presumably the very moment before he heard the fateful message of Bow-Bells; afterward, he appears as the favorite of fortune, the dispenser of munificent charities, and Lord Mayor of London.

Let us glance for a moment at the events which led to this wonderful "advancement" so celebrated in old ballads and chap-books. About 1368, a poor boy presented himself as an applicant for charity at the door of a London hospital. His immediate wants were relieved, and through the kindly interest of strangers, a position was secured for him as scullion in a family named Fitzwarren.

Here he would have been very comfortable, had it not been for the vicious temper of the cook, whose pots and kettles it was his duty to wash. This wretched woman knew no greater joy than to abuse him by word and deed; and even made him find his bed in a loft infested with rats and mice, that they might make his nights no easier than she his days. It so happened that, having been called upon to blacken the boots of a visitor in the house, his labor was re-

warded one day by the gift of a penny, which was applied to the purchase of a cat. Hiding his new treasure carefully from the termagant of the kitchen, he turned her loose at night, and the cat did brave service among the rats and mice in the garret.

But one day the master of the house summoned all his servants, and told them he was just about to send a sailing vessel out on a voyage, and that all of them who wished might try their fortunes, too, by venturing something in it. Poor Richard thought regretfully of his faithful cat, his only possession, but after many misgivings despatched her with the vessel. Many months passed; the ship did not return, and was given up for lost. Dick, in the meantime, without his cat, found life so unendurable that in desperation he ran away.

When he had gone as far as Highgate he sat down to think over his future, and while thus sorrowfully meditating, his revery was broken by the sound of Bow Bells striking a peal; as he listened, he fancied he heard them calling him back to his master, and that they seemed to say:

> "Return again, Whittington,
> Thrice Lord Mayor of London."

Any one would have obeyed such a message as that, and hurrying home, he found they had not yet missed him.

That very night his master informed him of the safe return of the ship, and that more than half the value of the cargo was his—Dick's—the profit on his cat. It then appeared that the captain of the ship, having stopped at Algiers for trading purposes, had learned that a large sum of money had been offered to any one who would rid the royal palace of the rats with which it was overrun. Richard's cat had already made her rat-catching acquirements known on the voyage over, so the captain brought her out and presented her to the Dey. Great was the latter's joy when he found that once more he was able to feast at ease without having everything snatched off his plate by an audacious rat, and he gladly paid over the money and jewels he had promised to his deliverer.

It was thus that "poor Dick Whittington" became a great man, for his subsequent union with his master's fair daughter, his being knighted, and the final distinction conferred by his appointment as Lord Mayor of London were but the natural results of his first good fortune.

Such is the story of Whittington and the cat. It had been long held up to ridicule by Keightly and explained away by Riley. The latter tells us, in a preface to his "Munimenta Gildhallæ," that in the fourteenth and beginning of the fifteenth century, trading, or buying and selling at a profit, was known to the better educated classes under the French name *achat;* which in English was written, and probably pronounced *acat.* In time the real significance of the word was lost sight of, and an opportunity was given to build a story on the "double meaning of an old and effete word." Chaucer uses the word *acater* in the sense of one who brings provisions.

Again, it is suggested that Whittington's cat was only a *boat* so called, built on the Norwegian model; having a narrow stern, broad and deep, and much used in the coal trade. It was in 1381 that coal was first made an article of trade between Newcastle and London, and this date is urged as rendering it probable that Whittington made his fortune in coals.

In accordance with this theory, Foote, in "The Nabob," makes Sir Matthew Mite thus address the Society of Antiquaries: "The great Whittington, and his no less eminent cat. The cat is a Gordian knot to untie. Nay, not the whiskered, four-footed mouse-killing cat, but the coasting, sailing, coal-carrying cat. That, gentlemen, was Whittington's cat."

Some writers have gone so far as to dismiss Whittington entirely, regarding him and his cat as utter myths, and naught but a nursery tale. In contrast to which we read Lyson's "Model Merchant of the Middle Ages," wherein, with great learning, the author maintains that the story of the "mouse-killing cat" is not only possible, but probable. First of all, the same story is related of many different persons, which evidence of its being widely spread goes to prove that it may have had some foundation in reality. He then proceeds to show that cats in some countries had a very great

value. A traveler from New Guinea declares that they were highly prized in that land, where rats and mice abound, and tame cats are scarce.

In the Middle Ages, in Europe, cats sometimes figured very conspicuously. Gregory the Great, when he retired to a monastery, took with him nothing but a cat. Mahomet carried one about in his sleeve. And at Aix, in Provence, as recently as 1757, the finest cat that could be procured was carried in procession on Corpus Christi Day wrapped in the dress of a baby, and exhibited to an admiring concourse of people in a magnificent shrine; while flowers were strewn and knees bent as it passed.

Montenegro presented to the elder Almagro the first cat which was brought to South America, and was rewarded with six hundred pesos (Spanish dollars). The first pair of cats carried to Cuyaba, sold for a pound of gold, the price falling gradually as their offspring stocked the place.

The story of the cat was current in Europe in the thirteenth century. In the "Chronicle of Albert, Abbot of Slade," it is related that a poor Venetian made an immense fortune by sending two cats on a trading voyage. Arlotto, of Tuscany, a humorist of the fifteenth century, introduces a like tale into his *Facezie*, which was repeated a hundred years later by a Florentine nobleman, Count Lorenzo Magalotti. Another form of the story appears in a Breton popular tale, entitled "Les Trois Frères, on le chat, le coq, et l'echelle," quoted by Luzel in "Melusine." Yvon, the youngest of three sons, receives as his portion of the family inheritance, a cat. He starts off toward the sea, and coming to a mill, is engaged to stay a few weeks for six hundred crowns, that his cat may destroy the rats in the building.

This particular version is to be found in Grim, also; and in the collection of St. Troyes, when asked what the cat will eat besides rats, the boy answers, "Anything," which so alarms the king who lives near by, that when this cat next cries "Mew, mew," in great terror he causes his castle to be barricaded. A variant of this story appears in the popular tales of Norway as "The Honest Penny;" in the Bohemian translation from the "Tehéque;" in "The Three Copeks" of Ralston's collection of "Russian Folk Tales;" and in a history of Persia, where the hero is one Kays or Keis, who gave his name to the island so called; and efforts are being made to trace the tale to a Buddhist origin, which would give it untold antiquity.

A significant circumstance is mentioned by Granger in his "Biographical History of England," with reference to the familiar print of Whittington; he says, "the cat has been inserted, because the common people do not care to buy the picture without it! There was none originally on the plate, but a skull in place of it." The skull, doubtless, was simply to indicate that the painting had been done after the decease of the original, its usual import in a portrait.

Historical evidence goes to show that Richard Whittington was not of mean birth, but the son of Sir William Whittington. Some idea of his subsequent wealth may be formed from the circumstance of his destroying bonds which he held of the King, Henry V, to the amount of sixty thousand, in a fire of cinnamon, cloves, and other spices, which he had kindled at an entertainment given to that monarch at Guildhall, on which occasion his Majesty was pleased to remark, "Never prince had such subject."

Whittington died childless, and left the bulk of his estate to public charities, among which were the rebuilding of Newgate, the forming of a college, and of the libraries at Guildhall and Grey Friars, the repair of St. Bartholomew's Hospital, and the partial rebuilding of the nave of Westminster Abbey. On one of the columns of Newgate was a life-size figure of a man with a cat lying at his feet, which, Pennant tells us, remained there until destroyed by the great fire.

In Westhighgate Street, Gloucester, on the site where once stood Whittington's house, there was recently discovered, during some repairs, a sculptured stone in basso-relievo, representing a young boy carrying in his arms a cat. It was subjected to the scrutiny of several learned antiquarians who pronounced it to be of the fifteenth century; and it is regarded as a very strong proof that Whittington's descendants believed in the cat story.

The original stone upon which he was

said to have sat as he heard the Bow-Bells ringing, has long since disappeared. It was found to be in a broken condition, and removed in 1795, and another, inscribed "Whittington's Stone," was erected in its place. The third and last stone was set up in 1854, by order of the parochial authorities of the parish of Islington.

Whittington was not only Lord Mayor of London three times, but he was also distinguished by three several interments, more than fall to the lot of most men. Once, as Stone tells, by his executors under a "fair monument," in St. Michael's Church, which he had built; but by the sacrilege of Thomas Mountein, rector of that parish in Edward VI's reign, who expected to find great riches in his tomb, it was broken open and the body spoiled of its leaden sheet; and then a second time committed to its place. In Mary's reign the body was again taken up to renew a decent covering, and deposited a third time. His epitaph, destroyed by the great fire, was an epitome of his whole history, and concluded with the information that—

> "He rose from indigence to wealth,
> By industry and *that* (!)
> For lo! he scorned to gain by stealth,
> What he got by a cat."

The old ballad collections abound in verses in his honor, and a play called "The History of Whittington," was entered in the Stationers' Books in 1604. As to his true story, Besant says: "All success in life may be traced to a small beginning;" and Whittington was doubtless a clever boy, who having bought a cat and sold it at a profit, in after years learned to ascribe to that animal his subsequent rise to fame and fortune.

QUERIES.

Phantom City.—What and where is "the Phantom City"? A. T. B.
MOBILE, ALA.

The above name is sometimes given to a wonderful, and long nameless, collection of ruins in Yucatan. Charnay gave it the name of Lorillard City in honor of his patron, Mr. Lorillard of New York.

Ancient City.—Some of the newspaper railway advertisements last winter spoke of "the Ancient City." To what place did they refer? F. B. F.
ALLENTOWN, PA.

Probably to St. Augustine, in Florida, which is a winter resort and is sometimes thus designated.

Nature's Sternest Painter.—Who is the author, or poet, styled by Byron, "Nature's sternest painter, yet the best"?
? ? ?
SAN FRANCISCO, CAL.

The poet refers to Crabbe—

> "Yet truth will sometimes lend her noblest fires
> And decorate the verse herself inspires:
> This fact, in Virtue's name, let *Crabbe* attest:
> Though Nature's sternest painter, yet the best."
> *English Bards and Scotch Reviewers.*

The Sailor Boy's Dream.—Is "The Sailor Boy's Dream," beginning "'Mid the slumbers of midnight the sailor boy," get-at-able in its original English form? If so, in what work? ? ? ?
SAN FRANCISCO, CAL.

See Vol. iii, p. 103.

In Men whom Men, etc.—Where can I find the following: YOUTH.
EASTON, PA.

> "In men whom men condemn as ill
> I find so much of goodness still,—
> In men whom men pronounce divine
> I find so much of sin and blot,
> I hesitate to draw a line between the two,
> When God does not."

See Vol. i, pp. 165, 192.

Ice Lens.—What is an ice lens?
? ? ?
SAN FRANCISCO, CAL.

It is said that in the Arctic regions if a lens be made out of ice that the rays of the sun will pass through the lens and light tinder before melting the ice.

The Killing Times.—What period in the history of what country is known as the "Killing Times"? H. T. B.
ST. LOUIS, MO.

The Killing Times, in Scottish history, refers to the persecution of the Cameronions during the reign of James VII (II of Gr. Britain).

Kings of England who could not Speak English.—What kings ruled England and could not speak English? ? ? ?

SAN FRANCISCO, CAL.

Some of the Danish kings could not speak English, and in more modern times William the Conqueror, William Rufus, and George the First.

Clipper Ship.—Who has the credit of being the designer of the American clipper ship? Was it a Captain Waterman? ? ? ?

SAN FRANCISCO, CAL.

The first clipper ship was the "Helena," built in New York in 1841 by William H. Webb.

Flogging in English Navy.—When was flogging abolished in the English Navy? When and where did the last flogging take place? ? ? ?

SAN FRANCISCO, CAL.

Flogging as a punishment for soldiers was abolished in England in 1881. It is possible that the word soldier is used generally, and applies to the navy also.

An Author's Love.—Who wrote the book of this title? BIBLOS.

PHILADELPHIA, PA

The writer is said to have been Elizabeth Balch.

Three Fatal Disclosures.—Why are the three Fatal Disclosures so called? E. Y.

BALTIMORE, MD.

"Disclosure" here is synonymous with "uncovering." See Vol. ii, p. 199.

Oldest Hymn.—What is the oldest Christian hymn? E. Y.

BALTIMORE, MD.

It is impossible to say. The custom of singing hymns is as old as the Church itself.

REPLIES.

"Near the Sacred Gate" (Vol. iii, p. 116).—This quotation is from Thackeray's "At the Church Gate." (See Dana's "Household Book of Poetry," New ed., p. 275.) CAREX.

NEW JERSEY.

Come Off—This bit of slang, used imperatively, and meaning "desist" or "cease," is relatively new to modern use; but the expression occurs in Chaucer's "Parlement of Foules" v. 494, in just exactly the modern slang sense. The birds grow tired of listening to a long discussion among the young eagles; and so at last,

"'Come of!' they cryde; 'allas! ye wil us shende!'" COLFAX.

NEW JERSEY.

Execution by Electricity (Vol. iii, p. 5).—In suggesting *Electricise* as the verb to express killing by electricity, I omitted to add a noun. *Electricision* would be the natural noun to express the act of *electricising*, but probably *Electricide* on the type of *homicide*, *suicide*, *parricide*, *fratricide*, etc., would be the more likely to be adopted. The affix *cision* seems to suggest cutting, (*incision*, *excision*, *decision*, *precision*, etc.), and an operation of some duration. The main objection to the affix *cide*, seems to be that it suggests illegitimate killing. Its facility of pronunciation, however, would probably gain it the preference.

JAMES HUNTER.

PHILADELPHIA, PA.

Blitztod.

In reply to your question regarding a word for Execution by Electricity, I suggest *Blitztod* (*Blitz* lightning, *Tod* death), which has the advantage of being both expressive and Teutonic. W. H. CARRUTH,

Professor of German,
Kansas State University.

CAMBRIDGE, KANSAS.

Electrophaze, Electrodaize, Electrocide.

I propose: Electroposphaze, from Greek *electron* and *aposphadzo*, to put to death by way of punishment; Electrodaize, from Greek *electron* and *daidzo*, to strike dead;

Electrocide, from Latin *electrum* and *caedere*, to slay. As to this last, I do not see that it means, logically, "a slayer of electricity"; *electricide* might logically mean that (what that might mean) but *electrocide*, I think, means properly "to kill by electricity."

R. G. B.

NEW YORK CITY.

Electricide.

What is the matter with "electricide" or "electricision"? EDW. J. NOLAN,
Secretary Academy of Natural Sciences.
PHILADELPHIA, PA.

Electrolyze, Electrobiolysis.

Electrolyze might serve.

JENNIE M. HIGBEE.

MEMPHIS, TENN.

Fiasco (Vol. iii, p. 43).—As explanatory of the origin of this word to express failure, especially musical or dramatic failure, I have seen it stated that a noted Italian singer was wont to come on the stage evidently under the influence of the bottle, and that, when he made a discord or other blunder in consequence, the audience were wont to cry out "*fiasco! fiasco!* the flask! the flask!" This may be merely a story to account for the word; of its real origin we can know nothing certainly till we ascertain its history, and especially the occasion of its first use. J. H.

PHILADELPHIA, PA.

Human Voice, Greatest Distance Heard (Vol. ii, p. 8).—It is said that St. Antony of Padua (1195–1231) preached a sermon at Bruges that was heard three miles away. See "Life of St Antony, of Padua," by L' Abbé Guyard. In the life of St. Gregory it is also asserted that Gregory heard the prayer of Fedimus at a like distance. The chant sung to celebrate the discovery of the burial-place of the martyrs Fuscian, Victorius, and Gentian was said to have been heard by St. Honoré who was six miles away. Each of these cases is, however, cited by authorities as a miracle.

REFERRED TO CORRESPONDENTS.

Sir Walter Scott, Bart.—Twenty years or so ago I read a book gotten up in the style of Harper's "Select Novels," said to be "by Sir Walter Scott, Bart." I remember that the abbreviation puzzled me; it was the first time I had ever seen it. The book was *not* by Scott, I learned afterward. There was a dark tall hero, and a blonde slender hero, in the style of the lamented G. P. R. James; there was a terrible storm on the Scottish coast; there were gypsies; there was a midnight scene on a tower, in which a tall figure appeared, "and which, by the golden lion on his helmet, was evidently no other than William the Lion King of Scotland."

This is all that I recollect of the story; can any one tell me what its name is, and who wrote it?

R. G. B.

NEW YORK, N. Y.

City of Kings.—What city is called the City of Kings, and why?

X. Y. Z.

BALTIMORE, MD.

House-Warming.—Please be so kind as to inform me, through the "Query" column, where and when originated the custom of House-Warming.

H. F. PETERSON,

OAKLAND, CAL.

Heathen Hymn in Christian Churches.—What hymn now sung in Christian churches was composed by a heathen?

E. Y.

BALTIMORE, MD.

Words in English and German Language.—Which has the most words—the English or the German language?

? ? ?

SAN FRANCISCO, CAL.

Bloody Bridge.—What is the origin of the term "Bloody Bridge" as applied to some bridge on the Liffey, Dublin, Ireland?

? ? ?

SAN FRANCISCO, CAL.

King Killed at Masked Ball.—What king was assasinated at a masked ball?

RAFAELLI ROSAZZA.

BALTIMORE, MD.

King Sent His Sons to Prison.—What king sent his own sons to prison in order to release himself? RAFAELLI ROSAZZA.

BALTIMORE, MD.

Authorship Wanted.

The Unseen Battlefield.

Who is the author of a poem of this title?

RAFAELLI ROSAZZA.

BALTIMORE, MD.

Fly, incautious youth, etc.

Wanted the authorship of the following lines, which, with an engraving accompanying, were published in an old book of 1757:

"Fly, incautious youth! the glittering shore
Which pleasure spreads to lure thee to her gates.
In her rich courts pale want and care
And dire disease and keen remorse await," etc.

? ? ?

SAN FRANCISCO, CAL.

All passes, etc.

"All passes. Art alone enduring stays to us;
The Bust outlasts the throne—
The Coin,—Tiberius."

YOUTH.

EASTON, PA.

One sells his soul.

"One sells his soul; another squanders it;
The first buys up the world, the second starves."

YOUTH.

EASTON, PA.

COMMUNICATIONS.

Fall for Autumn (Vol. ii, p. 164).—In a London morning journal of recent date, I observe an editorial repetition of the oft-repeated assertion that the word Fall, used for Autumn, is an "Americanism." I was under the impression that it had been settled to the satisfaction, even of that class of English editors who believe that Indians and buffaloes roam about our Eastern cities, that this word, instead of being peculiarly American, was used in its present sense in England more than three centuries ago. To show that it is not an "Americanism" it may be worth while to add to the couplet quoted from Campion (1600), evidence from other sources.

Roger Ascham, who has been called "the father of English prose," says in his *Toxophilus* (1544): "The hole yere is devided into iiii partes, Spring tyme, Somer, Faule of the leafe, and Winter, etc." Shakespeare uses the same expression in *Richard II:*

"He that hath suffered this disordered spring,
Hath now himself met with the fall of leaf."—III, 4.

Walton says, in the *Complete Angler*, the first edition of which was published in 1653:

"The flowers do fade, and wanton fields
To wayward Winter reckoning yields.
A honey tongue, a heart of gall,
Is fancy's Spring, but sorrow's Fall."

Among the citations under this term, in Bartlett's *Dictionary of Americanisms*, is the following couplet from Dryden's translation of Juvenal (1693):

"What crowds of patients the town doctor kills,
Or how last *fall* he raised the weekly bills."

It has also been pointed out that William Penn addressed a letter, under date of Sixth month 16th, 1683, to the Free Society of Traders, in which he complains of the extremes of temperature in the province of Pennsylvania, after experiencing both the "coldest and hottest." He commenced the letter thus: "First, of the fall, for then I came in."

Perhaps the readers of NOTES AND QUERIES can contribute similar passages from English writers.

CHAS. C. BOMBAUGH.

BALTIMORE, MD.

Names of Singular Pronunciation.—In addition to the many names of this class already cited in your columns, I recall the following: Menzies, minggiz, Sandys, sandz, Oldys, oldz, Pepys, peps, Dalzell, dayel, Rampisham, ransom, Sawbridgeworth, sapasworth. Many more might be added.

IBEX.

Smallest Church (Vol. ii, p. 310; vol. iii, p. 80).—There are many tiny old churches in Ireland; some of them barely large enough to say mass in. I suppose in old times the people knelt outside, as many do to this day. SYRINX.

NEW JERSEY.

Confucius (Vol. iii, p. 127).—The full import of the name Confucius—Kung Foo-tse—is not generally understood. It comprises not only the name of the man, but his priestly office and his doctrines as well. There was once a man named Kung (or Kong) who was a priest. By strict attention, etc., he became a *Foo*, or sort of high-priest. In time, as his reputation as a religious teacher grew, Kung the Foo formulated and published his *tse*, or doctrines. Hence Kung Foo-tse in its entirety, means the doctrinary belief of Kung, the high-priest.

J. W. R.

The Quarantine.—The period of "Forty Days," best known now under the name of Quarantine, in its application to the sanitary service, has been recognized from the earliest times in the legislation both of France and England as of mysterious import. The origin of this recognition disappears in the darkness of early Oriental history. We find early traces of it in the diluvial rains which lasted forty days and forty nights, and in the miraculous fasts of Moses and Elijah. It appears substantially in the forty years assigned as the period of the Israelitish wanderings in the desert. In the New Testament we see the miraculous Quarantine of Moses and of Elijah reproduced in the fast of the Saviour, and the Christian Lent, or Careme, commemorates it. St. Louis established in France the King's Quarantine, during which no man conld avenge an injury. Under the Conqueror no man was suffered to remain in England above "forty days" unless he was enrolled in some tithing or decennary. In Magna Charta it is provided that a widow shall remain in her husband's main house "forty days" after his death, during which time her dowry shall be assigned over to her. A man who held by fee of knight's service was bound to respond to the King's call for a term of "forty days" service well and fittingly arrayed for war. By the privilege of Parliament members are protected from arrest for "forty days" after every prorogation and for "forty days" before the next appointed assembling of Parliament. Our modern sanitary quarantine was established by early French law, and adopted throughout the Mediterranean, and in the English acts to prevent the introduction of the plague from the East. As forty days constitute neither an aliquot part of the calendar year nor will admit of an aliquot division into calendar months or weeks, it is a distinctly arbitrary period of time. A hint toward an explanation of its origin may be found perhaps in the fact that forty days approximate to a division of the early lunar year by the mystic number nine.

L. T. Levis.

Montgomery, Ala.

Sobriquet of Maryland (Vol. iii, p. 77).—Maryland was named in honor of Henrietta Maria, wife of King Charles of England, the original title being "Terre Marie." Its popular name is the *Old Line State*, because of its forming the boundary between the North and South. Its people are named *Craw-thumpers*, though why is not known.

W. A.

Brooklyn, N. Y.

Cowan (Vol. iii, pp. 77, 107).—Simmonds ("Dictionary of Trade Products, Commercial, Manufacturing, and Technical Terms," London, 1858) has "*Cowan*, a Scotch fishing-boat; a builder of dry walls, one who does the work of a mason but has not been regularly trained to it." Jamieson's "Etym. Dict. of Scot. Lang." (New Ed., Paisley, 1879) gives "*Cowan*, (1) a fishing-boat." And also "*Cowan* (1) a term of contempt, applied to one who does the work of a mason but has not been regularly bred. (2) also to denote one who builds dry walls, otherwise denominated a dry-diker (=*Cowaner* in Lothian). (3) one unacquainted with the secrets of freemasonry." The passage of the word in meaning from sense (2) to sense (3) appears clear. The derivations given by Jamieson are very unsatisfactory. *Cowan* a boat is quite a different word from Cowan denoting the artisan.

A. F. Chamberlain.

Toronto, Ont.

If I were a Cassowary (Vol. iii, pp. 67, 104).—In the form—

"If I were a cassowary
On the plains of Timbuctoo,
I would eat a missionary,
Coat and bands and hymn-book too,"

these lines are attributed to Bishop Samuel Wilberforce (see "Revue de Linguistique," Paris, 1888, Tome xix, p. 211; *Notes and Queries*, London, 7th Ser., Vol. i, p. 171). The subject is further discussed in *Notes and Queries*, 7th Series, i, 120, 235, 337, 372, and various versions, slightly differing from one another, are given; also 4th Series, vi, 308; 3d Series, iv, 1888, and x, 330. At the latter reference the following lines are cited from "an American Journal:"

"When Stiggins started from Timbuctoo
He forgot his Bible and hymn-book too."

For those who wish to try their wit and skill in rhyme in a manner like to this I would suggest *Philadelphia* and *Schenectady* as good words to start on.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Indian Names in Pennsylvania.—In Chapman's "History of Wyoming (Wilkesbarre, 1830) I find the following derivations given as having been obtained from the Rev. John Heckewelder (pp. 172, 173).

Lehigh from *Lechaw*, "the forks of a river, or the intersection of a river." *Maugh Chunk*="Bear Mountain." *Susquehanna*, "muddy or riley river" (*hanna*=river).

Ti ga, from "*Tyaogo*, a word of the Six Nations signifying gate."

Tobyhanna from "*Tope-hanna*, alder-stream, or stream having alders along its banks."

Tunkhannock, from "*Tonk-hanna*, two smaller streams falling into a larger one opposite to each other."

Wapwallopen (a stream in Luzerne Co.), from "*Nawpawnollend*, the place where the messengers were murdered." Thos. Hill, a messenger from the Governor of Pennsylvania to the Indians at Wyoming, was murdered near here.

Wapahawly, from "*Woaphollaughpink*, a place where white hemp grows."

Wyom ng (=*Wiomic*=*Wiwaumie*=*Wauwaumie*=*M'chweuwami*) a corruption of the Delaware word *Maughwauwame* "the large plains," from *maughwau*, meaning "large or extensive," and *wami*, signifying "plains or meadows." The Six Nations' name for it was *Sgahontowano*="the large flats." A. F. CHAMBERLAIN.

TORONTO, ONT.

BOOKS AND PERIODICALS.

Germania; Zeitschrift für das Studium der Deutschen Sprache und Literatur, Manchester, N. H., is a periodical now in the twelfth number of the first volume, and more useful weekly language lessons cannot be imagined. It is by all odds the best of the papers for the elementary study of modern language, and if one's German is rusty it is astonishing to see how the weekly reading of *Germania* will brighten it up without any apparent effort on the part of the reader.

The Aryan Race. Its Origin and its Achievements, by Charles Morris (S. C. Griggs & Co., Chicago, $1.50), is an attractive volume of 334 pages, having for its object briefly to outline the history of the Aryan Race. The author says in the preface: "The story of this people, despite the great interest that surrounds it, remains unwritten in any complete sense. There are many books, indeed, which deal with it fragmentarily * * * yet no general treatment of the subject has been essayed, and the inquirer who wishes to learn what is known of this interesting people must painfully delve through a score of volumes to gain the desired information." The book is therefore a summary of facts relating to this great branch of the human family, it is well written and consecutive in its treatment of the theme.

The Open Court for the current week contains a most entertaining paper by Moncure D. Conway on "Carlyle's Religion, with Reminiscences of the Talk Thereon." The public has had so many reminiscences of the sage of Craigenputtock that it would seem to be unnecessary to have any more, but Mr. Conway's article shows that more may be entertainingly told.

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NOTES.

WHAT LEGEND AND HISTORY TELL OF THE BUILDING OF THE CATHEDRAL OF COLOGNE.

"He who has not seen Cologne, has not seen Germany," runs the proverb; and it might well be added, that "He has not seen Cologne, who has not seen its famous Dom." This stupendous monument is the third metropolitan church which the city has known; the first of which tradition reports, was built by St. Maternus, in the first century; of the second there is more to be said.

Charlemagne, having heard at Aix-la-Chapelle of the dissensions which had followed in Cologne upon the death of Bishop Riccolphus, determined to journey thither and settle the dispute in person. When riding

through a wood near the city, he heard a bell ringing, and soon descried a small chapel, where mass was being celebrated. The Kaiser was attired as a hunter, with horn and knife at his side, and the good priest Hildebold, observing that the stranger had laid a gulden upon the altar, returned it to him, saying they did not offer gold there, but that if the hunter pleased, he might send the skin of the next doe he killed to serve as a covering for the sacred books. Greatly impressed by the open, honest speech of the priest, the emperor then and there selected him to supply the vacancy at Cologne, and created him Archbishop Hildebold.

It was this holy man who erected the second cathedral. In 1089 it took fire, and would have perished had not the flames been subdued by the bones of St. Cumbert, which were hastily produced. But in 1248, it again took fire during a civil tumult, and, no saint interfering, the flames made the best of their opportunity, and burnt it to the ground.

The third, and present, cathedral owes its existence mainly to the necessity which arose for finding a suitable repository for the bones of the "Three Wise Men" of the East. These priceless treasures had been captured by Frederick Barbarossa at the siege of Milan, an acquisition which was viewed as one of his greatest achievements; and when they were presented by him to the city of Cologne the people determined that this occasion, beside their need of a cathedral to replace the lost one, demanded the immediate erection of the costliest fabric the genius of man could devise. It so happened, as if in response to their pious desires, that at this very time the chapter had accumulated so much wealth as to have bestowed upon the period the appellation of the "Golden Age." So that, although the plan for erecting a new cathedral had been long premeditated, it assumed no definite shape until the eighteenth century.

On the 14th of August, 1248, Archbishop Conrad laid the first stone of the present structure. All the great dignitaries of the kingdom, William of Holland and the flower of his army, attended the ceremonies, which inaugurated a new era in the world's architecture. To do this, the siege of Aix, then in progress, was raised for three days; a truce being granted by mutual consent.

The thought now naturally arises, whose was the great and gifted mind which conceived this architectural plan in all its harmonious completeness? Ages have asked the question, but none can answer. It has been said, that, to stop useless argument, the King of Bavaria announced that the credit of the work might be assigned to Gerard of St. Troud, whose name appears in this connection in several recently-discovered historical documents. A paper, dating 1257, asserts that an architect so called received a house from the chapter of Cologne as a recompense for the services which he had rendered; but this solution is still rejected by many.

It is probable that, whoever he was, he took an active part in the pageantry of that great day. "In his own generation he was known by a peculiar combination of letters and syllables, a cipher whose key has been lost, being buried in the secret depths of the monument which has proclaimed his genius far and wide, but forever entombed the man."

The most indefatigable antiquarians of Germany have been at work for years upon this mystery over which a veil of six centuries has been cast; and the honors due to him who planned the glorious pile have been variously disturbed. But the long-continued mystery has grown to be more interesting than any discovery could be, and Overbeck has therefore settled the matter wisely in his famous picture, now at Frankfort, "Religion glorified by the Arts," in which the "Great Unknown of Cologne" is represented merely as the Genius of Architecture under a "figure of solemn and abstract beauty."

It was doubtless this idea of indefinite, almost supernatural genius, which gave birth to the legend that the devil had had a hand in the matter. Tradition states that it was a common fancy of the Evil One to connect himself with churches and other consecrated buildings, and in this instance one cannot wonder that this instinct made itself felt.

The Archbishop, it is said, having summoned the most gifted architect of the king-

dom, showed him all his treasures, and the immense resources wherewith he might have to work, and told him that he wanted him to expend these riches in the erection of the most splendid edifice the world had ever seen. The holy father, moreover, reminded him of the glory which would surround his name if he did his work faithfully, and of the esteem and honor in which he would be held by future generations. To all this the architect replied, "Your wish shall be fulfilled, my lord." Full of enthusiasm for his new work, and confident of his ability to execute it, he now repaired every day to the shores of the Rhine, where he might sit in uninterrupted solitude, and perfect the plans which came thronging to his brain.

Finally the entire scheme was mapped out in his mind, but when he came to define it on paper, a few vague and confused outlines were all that he could produce. Again and again he essayed to collect and transfix his noble conception, but every time it resulted in the same disheartening failure. One day, while absorbed in thought, he beheld before him on the river's edge, a little, withered old man, who said not a word, but having secured his wondering attention, drew on the sand with a stick, and a few hurried gestures, the outlines of the very design which the poor architect had been trying to commit to paper. "That is my design," he cried, but the old man had vanished and the river washed out the sketch.

In vain he endeavored to reproduce what he had seen; his memory failed; and in his despair, he felt that his reason was failing, too. The next day the visit was repeated, and from his manner the artist now perceived that the old draughtsman was none other than the Evil One himself; and before they parted a compact had been entered into by which the former agreed to meet him the next night to exchange his soul for the wonderful design, which Satan alone could furnish.

But before keeping this appointment, the artist had recourse to his confessor, who, having heard the whole story, assured him that it was always right to cheat the devil when possible; and gave him some hints as to the manner in which he should conduct himself at the coming interview. Accordingly, when Satan appeared with the design, the architect seized it hastily with one hand, and with the other held aloft a sacred relic which the priest had given him. At this sight the devil recoiled, crying, "I am conquered, but your treason shall gain you little; your name shall be unknown, and your work shall remain unfinished."

However, this may be, the design was furnished by some one, and the work of erection went steadily forward for some years. Large offerings poured in from all directions, and numberless pilgrims on their way to Palestine, stopped to present their gifts at the tomb of "The Three Kings." Indeed, the chief funds for the building proceeded indirectly from the precious relics its walls were destined to enclose.

The history of these three mysterious personages is too much a part of the cathedral itself to be passed over without more than a word. In the Bible we have but a few meagre outlines; but their legendary biography is given at length in a little German Volksbuch, translated from the Latin.

The prophecy that a star would arise in Jacob, having emanated from a heathen soothsayer, all heathen nations were naturally interested in its fulfillment. India was then included in these regions separated by high mountains; one division was Arabia, whose soil is red with gold, and where Melchior reigned; the second was Saba, where frankincense flows out of the trees, ruled over by Balthazar; and the third was Caspar's kingdom of Tharsis, where, as you walk, myrrh drops upon you from the tall bushes.

Each of these kings, when the time came, beheld the star, and determined to follow it, but not one knew of his neighbor's intention. They all set out with a numerous retinue, and traveled incessantly for thirteen days, neither resting nor partaking of food or drink during that period; but having come within two miles of Jerusalem, a heavy fog encompassed them, and they halted; Melchior taking his stand on Mount Calvary, Balthazar on the Mount of Olives, and Caspar just between them. Great was the astonishment of each, when the fog lifted, and revealed two other companies beside his

own; but when they discovered that they had all come on the same errand, they joyfully embraced and rode together into Jerusalem.

Having made their offerings at Bethlehem, they all fell asleep, fatigued by their long journey, and each was warned in a dream to beware of Herod; they, therefore, departed for their own country, but it took them two years to reach home, making all possible haste.

In later years, when St. Thomas was sent to preach in India, he found the three kings very old and infirm, but ready to receive the baptism which he administered. Soon afterward they were ordained priests, and performed many good works before they died. Melchior and Balthazar dying first, were buried in the same grave, and when Caspar died later, his two faithful friends voluntarily moved aside to make room for him between them. Many miracles were performed at their tomb; but their bodies were finally separated, being claimed by their several countries.

For many years the place of their sepulchre was unknown, but after the Empress Helena had succeeded in finding the "True Cross," she determined to find also the bones of the Magi, and after many difficulties they were collected and laid in the church of St. Sophia, at Constantinople. They were ultimately presented to Milan, from whence Barbarossa, as has been stated, brought them to Cologne. On the feast of the Epiphany they are publicly exhibited, and at other times repose in a jeweled case of the most marvelous workmanship.

The cathedral, unfortunately, did not progress very rapidly after its foundation was laid. For a long time progress was delayed by quarrels in the chapter, but at the end of fifty years, the Brotherhood of St. Peter was formed for the purpose of raising funds to continue the work, and through their exertions the choir was completed and consecrated in 1322; after which, another period of inaction ensued. "The time was come when cathedrals were not built up but pulled down."

The Reformation came, followed by the wars which were its offspring. But this was not the worst. In 1794, the French troops occupied Cologne; soldiers bivouacked in one part of the cathedral, hay was stored in another, and the whole place was given over to desecration and violence. For safety, the archives were removed, six cart-loads of them, but were afterward destroyed or dispersed as old rubbish, the only chance of tracing the original architect being lost in this manner.

Some years later, the new French bishop appointed by the "modern Charlemagne" congratulated the people of Cologne upon the fine Gothic ruin within their walls, and advised them to plant poplars around to increase the effect! Thus it stood, a spectacle to gods and men. Schlegel dubbed it "an enormous crystallization;" Goethe likened it to "a mighty tree spreading forth its branches in supplication." Hood lamented over it as "a broken promise to God;" and, in 1819, as if the building itself had abandoned all hope of completion, the old crane, which for four centuries had borne unmoved the blasts of every wind that blows, weary and time-worn, fell from its lofty pinnacle; and "if ever a crane can be said to have died of a broken heart, that crane certainly did."

But no sooner did they miss its familiar form bending like a guardian angel over the city, than the people began to realize how dear it had been. Some of them could not sleep; others, it is even said, refused to eat; and one old Burgermeister absolutely refused to die until he had made arrangement in his will to pay for replacing it. It is to this amusing sentimentality that Cologne now owes her glorious Dom. A new impulse was at work—"Jezt oder nie," was the popular cry; the old cathedral taxes were renewed, and Frederick William IV fanned the flame with generous contributions.

Societies were formed; money was raised in every conceivable manner, women worked banners, and constructed wax flowers; authors wrote books; artists painted pictures to be raffled for, and Sänger Vereins lifted their voices in strains which drew not only tears but thalers from the most stony hearts. And just six hundred years after the first foundation stone was laid, the second one was consecrated. It was a joyous day of

procession, jubilation, and thanksgiving; followed many years after (October 15, 1880) by another celebration when the noble building was declared complete, whose "every stone had been laid by time, and graven by history."

WAS "ALADDIN" ONE OF THE ORIGINAL "ARABIAN NIGHTS"?

To most general readers, the charming tale of Aladdin and His Wonderful Lamp, as related in the common English version, is doubtless a typical Eastern fiction. It does not, however, occur in any known Arabian text of "Elf-Laila-wa-Laila" (The Thousand and One Nights), although the chief incidents of the tale are found in many Asiatic stories, and it had become current in Greece and Italy before it was published, in the latter part of the seventeenth century, by Galland.

This gifted French Orientalist was the first to bring the "Mille et Une Nuits" to the notice of Europe, and he did so by collecting and rendering into his own tongue the various tales which he heard and read during a residence in the East, where, whether they originally belonged there or not, they had become naturalized, so as to conform in most particulars to the Arabian people, and the Mohammedan faith.

The story of Aladdin ('Ala-n-'d-Din, signifying Exaltation of the Faith), as interpreted for English readers by Mr. Lane's accurate and graceful translation, is too well known to warrant more than a passing notice. Every child who is old enough to read is familiar with the cave adventures of the poor tailor's son; the wicked practices of the spurious uncle; the magic efficacy of the enchanted ring; the disastrous frugality of the bargain-loving mother, who exchanges the precious old lamp for the worthless but glittering new one; the suddenly-acquired wealth of the hero; his embarrassing predicament when endeavoring to complete his twenty-four windows, and his final union with the Sultan's daughter.

A popular Roman version, which presents a close analogy to this tale, is related by Miss Busk, in her "Folk-Lore of Rome," under the title of "How Cajusse was Married." Here we have the same false magician palming himself off as a long-lost relative of the stupid and indigent tailor; the latter ready to accept all new ties that are accompanied by a plentiful supply of piasters. Like Aladdin, Cajusse is selected to be the agent of this ungodly practice, and is sent down into the cave, which contains the beautiful garden, where the trees are hung with sparkling gems, and where, after numerous awkward situations, he outwits the evil magician, and is returned to upper day and the bosom of his family. Observing a brilliant illumination in the town, he learns that it is the celebration of the marriage of the Sultan's daughter to the son of the grand vizier.

Having accustomed himself to expect anything he may desire, Cajusse immediately determined to make the bride his own; and summoning the slave of the lantern he directs his minion to carry her away secretly at night, and lay her on a pallet in a house in the poorer portion of the town. Thither he repairs himself, and placing a naked sword between them, he begins to talk to the terrified damsel. (This incident of the naked sword, while recorded in Aladdin, is common also to many other Oriental tales, and seems to have been brought from the East to Europe, where it often appears in mediæval romances, such as the Older Edda, in the cave of Sigurd and Brynhild; in Sir Tristram; and in Amis and Amiloun, which, with the heroes' names changed to Alexander and Ludovic, is interwoven with the famous "Raven" in the Seven Wise Masters.)

At last, after three nights of this singular experience, Cajusse gathers together his most brilliant jewels, and, sending them to tempt the cupidity of the Sultan, succeeds in supplanting the young husband as the accepted suitor of the recent bride. Marriage-bells make everything very merry, until the magician manages to gain possession of the lantern, after which many misfortunes befall the young pair, and they are unable to settle down into the joy and happiness which is the natural termination of all fairy tales, until the enemy has been circumvented, and the magic ring recovered.

Now, although this version bears a singular likeness to the Arabian tale, it is distinctly Italian in many particulars, and seems to have come from no written source, as the old woman who related it to Miss Busk was quite illiterate. Oral varieties of the story are found from Sicily to Lombardy, and, in no one version are *all* the features of the original story preserved. In the Messina rendering, Aladdin does not lose his lamp; in Palermo, having lost it while in search of it, he settles the quarrel of an ant, an eagle, and a lion, who give him power to transform himself into any one of them. In another, the window episode is omitted. His cave adventure has its parallels in the Mecklenburg tale of the "Blue Light," as it appears in Grimm's collections: the story of a witch who compelled a soldier to descend to the bottom of a deep well, and bring her the blue light he found burning there; a tale which reappears in an Hungarian collection, under the title of "The Wonderful Tobacco-Pipe."

Most of these other versions belong to the "Thankful Beast" cycle of popular fiction, which indicates a Buddhist origin. In a Bohemian variant, found in the Slavonic tales collected by Monsieur Leger, we have a simple-minded "youngest son," who, being driven from home because of his stupidity, meets in his journeyings a dog, a cat, and a serpent, whose lives he preserves from a cruel mob, and who afterward reward him with a *magic watch*, that in being rubbed furnishes anything desired, and is finally instrumental in helping him to punish a wicked wife.

In Dozon's "Contes Albanais," the hero, having saved a serpent's life, receives a marvelous *magic stone*, which commands a slave. The stone is stolen by a Jew, but is recovered by a grateful mouse, who tickles his nose with her tail, causing him to sneeze and dislodge the talisman from its hiding-place in his mouth. Very similar incidents occur in a popular Greek version. In a Danish version a poor peasant named Hans receives a wishing-box, of which he is robbed, and by whose aid he attains great prosperity, after the usual complicated process.

Although not found in any Arabic text, a most interesting variant of Galland's Aladdin has been found in an unedited MS. text of the "Thousand and One Nights," which was brought from the East by Mr. Wortley Montague, and which is now carefully preserved in the Bodleian Library, at Oxford. A fisherman having caught a remarkably large fish, sends it by his son as a gift to the Sultan; but the lad, moved by compassion, returns it to the water. Shortly afterward he purchases a cock, in which, on cutting it open, he finds a magic ring. The ring is lost, of course, but after many vicissitudes the lad recovers his precious possession, through the assistance of the grateful fish, that swims to shore with it in his mouth.

The adventures of Aladdin are also found in the Mongolian "Relations of Siddhi Kûr," and in the Indian "Tamil Romances." When Galland's collection appeared (1704–17), "Aladdin" and three or four others were supposed to be his own invention, but when the folk-lore of Italy was examined it was discovered that the rudiments of those stories had made their way into Italy from the East years before, and Mr. Lane says although they had received modern accessories and undergone many transformations even in essential points, the germ remains the same. Oehlenschläger, the great Danish poet, raised himself to the high rank he now holds, by his dramatization of Aladdin; the story has been rendered in the form of an opera, and we have already noticed its numerous prose variations. Of Galland's other work—prodigious in amount as it was extraordinary for the age in which he lived—little memory survives, while his comparatively easy task of translating the "Arabian Nights" has secured him immortality.

IS THE EXPRESSION "TO BE SWEET ON" SO AND SO AN AMERICANISM?

Lowell, in his Introduction to the "Biglow Papers," devotes a long chapter to the careful analysis of so-called Americanisms, and takes that occasion to point out that many of the expressions now commonly attributed by Bartlett and other authorities on such matters to the slang-makers of America, have, in reality, had their rise in good old English.

Among the many instances cited, Mr. Lowell does not mention "sweet on," but he might have done so very aptly, inasmuch as this expression has been called an Americanism by Bartlett, although it is clearly established as English in the following passage, which occurs in No. vii of the *Connoisseur*, bearing date March 14, 1754: "I would recommend it to all married people, but especially to the ladies, not to be *so sweet upon* their dears before company."

Bartlett quotes Bret Harte as authority for considering it indigenous to America, and Hotten gives it as borrowed from thieves' jargon: "How sweet he was upon the moll"—"What marked attention he paid to the young woman."

Addison writes: "A drunken bishop * * * was very sweet upon an Indian queen." In the translation of "Gil Blas," 1794, attributed to Smollett, we find "sweet upon a girl."

QUERIES.

Please tell me through the medium of NOTES AND QUERIES something about the various uses made of water in torturing or punishing.

Is there a torture known as the "Water-drip"? If so, please describe it. B.
IONIA, MICH.

Punishment by boiling water was the regular penalty paid by counterfeiters for their crime up to the sixteenth century, but it was not entirely confined to this class of criminals, for in 1198 the violator of a nun was smeared with honey, rolled in feathers, placed backward on a horse and plunged into boiling water.

The ordeal by water was practiced in both France and England, and was divided into two classes, *ordinary* and *extraordinary*. In the ordeal which was employed before conviction, the accused was stretched to the fullest extent by means of cords tied to iron rings that encircled the ankles and wrists, a rest was then placed under the body to keep it from falling, and the inquisitor then administered four pints of water in cases of the ordeal ordinary, and eight in the ordeal extraordinary. The questions were put after the water had been swallowed. A report says "the victim was like a whale spouting water from all the apertures of the body."

Among the Jews there existed the torture by bitter water, or the *water of jealousy*, in which a woman accused of adultery was forced to drink the bitter water mixed with ashes; if she were guilty, unmistakable signs followed the test. The test by water was also common among the Greeks. In Sicily there was a fountain into which the accused cast her oath written on a tablet. If the tablet floated she was recognized as innocent, if not, the tablet was consumed by flames which did not fail to spring from the fountain.

In another case, she wrote her denial, under oath, on a tablet, which she hung around her neck and advanced into the spring. If innocent, the waters remained untroubled; if guilty, they rose and covered the tablet.

The ordeal by boiling water consisted in plunging the right arm in a pot of boiling water, to get a ring or other article at the bottom of the pot. If at the end of three days there was no sign of scalding, the accused was held innocent.

The ordeal by cold water consisted in tying the right arm to the left leg, and the left arm to the right leg, and throwing the accused into a river or lake. If he floated, he was declared guilty; but if he sank his innocence was established.

The water-drip was used in the Spanish Inquisition, the victim being placed in a chair, his head firmly secured, and water allowed to drip slowly until mania and ultimately death ensued.

Land of Inverted Order.—Will you please give a *complete* of the reasons why Australia is called the Land of Inverted Order?
CLAUDE CLODHOPPER.

Mr. M. W. Ullathorne is authority for the following: "Australia is the antipodes of Europe, not only geographically, but also in the following respects: Summer in Australia is at the time of our winter; the rising barometer indicates rain and a falling barometer fair weather; the swans are black and the eagles white; the mole is oviparous

but has a duck's beak; dogs have a wolf's head, a fox's tail, and never bark; there is there a bird with a tongue like a broom, and a fish with part of the body belonging to the genus *Kaia*, and part to the genus *Squale;* codfish are caught in the rivers and perch in the sea; winged serpents are found there and fish with large wings, spotted like those of a bird; the prickly pears grow as tall as trees, and poplars are the size of a small bush; ferns have stems from twenty to twenty-five feet high, and branches extending horizontally five to six feet, like a parasol; the emu or cassowary is a bird as large as an ostrich, and instead of feathers has hair; one bird imitates the hiss and crack of a coachman's whip, another has a note like a silver bell, another cries like a child, and another laughs."

This is by no means a complete list, and we should be glad to have it supplemented.

Battle-Bell.—I suppose Longfellow's reference to the Florentine's battle-bell is an allusion to the bell borne on their battle-car; but where can be found anything more than a mention of that fact?

ARTHUR W. KELLY.

ANDOVER, MASS.

The Gonfalon is probably meant.

Cradle of Portuguese Monarchy.—What town was the cradle of the Portuguese monarchy, and the birthplace of the first King of Portugal?

CLAUDE CLODHOPPER.

In 1092 Henry of Burgundy received from his brother-in-law, Alphonse VI, King of Leon and Castile, the government of Portugal and with it the title of Count. He soon established himself as absolute monarch, and made Guimaraens his capital.

His son, Alphonse Henriquez, extended his possessions and was recognized as monarch by the King of Castile (1139).

Shrewsbury Clock.—What is a Shrewsbury clock. CLAUDE CLODHOPPER.

The Shrewsbury show is one of the mediæval pageants still celebrated in England. It is an annual procession in which all of the guilds are represented, and it is of great antiquity. In the procession all of the trades are represented by some emblem—for instance, the tailors have two knights with crossed swords, the butcher a knight carrying a cleaver, etc. Perhaps a Shrewsbury clock is one that is not real, but merely symbolic of the clockmakers' trade.

Literature of the Magyars.—What is the literature of the Magyars? E. N.

BALTIMORE, MD.

The Magyars are the prominent race of Hungary, into which country they came at the close of the ninth century. They are a Turanian people allied to the Turks and Finns. Their history is divided into three periods, the dynasty of the Arpads up to 1301; the elective monarchy up to 1526; the dynasty of the Hapsburgs up to the present time.

Stephen I (997–1038), of the Arpad dynasty, made Latin the official language of the government, and their first newspaper (1771) was written in that tongue. In 1787 Matthias Ráth started the first Hungarian newspaper in Presburg. The first literary work, however, is *Himfy's Love*, by Sándor Kisfaludy (1817).

See "John Bowring on the Language and Literature of Hungary" (London, 1830).

REPLIES.

Sir Walter Scott, Bart. (Vol. iii, p. 141).—What was the real name of the writer who used this pseudonym? R. G. B.

NEW YORK CITY.

The pseudonym cited above was used by J. H. Allan (1822). He wrote the "Bridal of Caolchaim" and miscellaneous poems.

Emperor at His Own Funeral.—The emperor was Charles the Fifth. After having been present at a service for the soul of the empress, he expressed a desire to have his own obsequies celebrated and to be present. He received permission to do this from his confessor, Juan Regla; accordingly a catafalque was erected and the ceremony was performed. The scene produced so profound an impression upon him that he died two days after (Sept. 21, 1558).

C. W. G.

PHILADELPHIA, PA.

Referred to Correspondents.

Prince Consort's Family Name.—I have seen it stated that the family name of the late Prince Albert, consort of Queen Victoria, was *Buzichi* or *Buzici*. Is there any authority for such a statement?

WESSEX.

NEW JERSEY.

Testamentum Vetus, etc.—Where can be found in Augustine's works the sentence attributed to him: "Testamentum vetus de Christo exhibendo, novum de Christo exhibito agit"? ARTHUR W. KELLY.

ANDOVER, MASS.

A Soldier's Release.—Some classical hero who had lost his arms in battle came into court where his brother was being tried, and by showing the stumps of his arms won the brother's release. Who was the man?

ARTHUR W. KELLY.

ANDOVER, MASS.

To Speak, etc.—Ascham says, "He that will write well in any tongue, must follow this counsel of Aristotle, to speak as the common people do, to think as wise men do." Where is the passage in Aristotle, and where is the source of the parallel maxim, "Loquendum ut multi, sapiendum ut pauci"?

ARTHUR W. KELLY.

ANDOVER, MASS.

Communications.

King Saved by a Cobweb (Vol. iii, p. 57).—The same story is also told of Bruce by Sir Walter Scott in the "Tales of a Grandfather."

S. C. W.

BAR HARBOR, ME.

Transformation of Names (Vol. iii, p. 71).—C. W. G. asks for examples of mispronunciation of names. The following are from "Lower English Surnames:" Molineux, to Mullinicks; De Ath, to Death; Ickenbaum, to Higginbottom; Alchorne, to All corn; Hoghstepe, to Huckstep; Boxhulle, to Boxall; De La Chambre, to Dealchamber; Gower, to Gurr; Carew, to Carey; Keymish, to Cammiss. He mentions a German named Feuerstein (the German for flint) settling in the West among the French and changing his name to Pierre à Fusil, but, in the course of time, Americans moving to the place, Pierre à Fusil was changed to Peter Gun.

He gives another account of a Spanish lad named Benito (pronounced Beneeto), whom the sailors of the vessel in which he came over changed to Ben Eaton, which the boy probably supposed was the corresponding English name, and, accordingly, conformed to it himself when asked his name.

The next transformation was when he was sent to school, the teacher asking his name and being answered Ben Eaton, presuming that to be his true name, abbreviated as usual in the familiar style, directed him to write it at full length, Benjamin Eaton.

The following I have known: Gropengeizer, to Grubaneizer; Hallbeck, to Hogback; Klein, to Small; my own name has been variously pronounced in different places Clapham, Cle-pen, and Clippin.

Some thirty-five or forty years ago a man named Absalom Death kept a wholesale whiskey house on Main street, in Cincinnati. On one All Hallowe'en night his sign was taken down and another put up that read Absolute Death. This sign remained as long as the man continued business, which was about two years. I have this from a member of his family.

T. CLEPHANE.

CINCINNATI, O.

To put a Dutchman in.—Can any of your readers give a better explanation than the following of the origin of the expression "to put a Dutchman in"? The phrase is used by builders and cabinet-makers where a small piece of wood has to be inserted to make a bad joint good.

My suggestion is as follows: In Germany there is a province called Swabia, and old German carpenters make use of the expression to "put a schwab in." Might not the word *schwab* in America have come to be Dutchman? T. C.

CINCINNATI, O.

"That" Fourteen Times (Vol. iii, p. 95).—"Pan" says in *America*: "In

thirty-one words fourteen thats can be grammatically inserted. He said that *that* that *that* man said, was not *that* that *that* one should say; but that *that*, that *that* man said, was *that* that *that* man should not say. That reminds us of the following says and saids: Mr. B., did you say, or did you not say, what I said? because C. said you said you never did say what I said you said. Now, if you did say that you did *not* say what I said you said, then what did you say?"

Dancing Moon.—The dancing of the sun at Easter is a well-known popular superstition, embodied in the dainty lines of Suckling:

> "Her feet beneath her petticoat,
> Like little mice stole in and out,
> And oh! she dances such a way
> No *sun upon an Easter day*
> Is half so fair a sight."

But a dancing moon must be another of those curiosities seen only in the Land of Inverted Order.

The following is from a letter from Maryborough, Queensland, Australia:

"We saw such a curious phenomenon on Sunday night, about 10.30. Miss C., Miss H., and I were sitting in the balcony, when we noticed the *moon apparently dancing up and down*. It is on the wane, so looked so extraordinary. The motion was visible only when she was behind a narrow stratum of cloud, and continued at intervals for thirty minutes. I felt quite seasick with watching it, and Miss H. was so frightened; she thought there might be an earthquake coming, so went to bed in her clothes to be ready for an emergency."

I presume the phenomenon is connected with the varying refrangibility of the atmosphere, perhaps arising from the mixing of hot and cold air; but should be glad of further information. T. W.

PHILADELPHIA, PA.

Fad (Vol. iii, p. 102).—This word seems to be of English origin. Speaking of the "Tolstoi craze," the editor of *Belford's Magazine* (Vol. i, No. 6, November, 1888, p. 889), says: "The puzzle finds solution, in the first place, by recognizing it as a '*fad*,' to use an English expression." The word, in this sense, does not appear in Bartlett ("Dict. of Americanisms," 1877), Fallow's ("Synonyms, Anonyms," etc., 1886), Skeat ("Etym. Dict.," 1882). Wedgwood ("Dict. of Engl. Etymology," 1878) has "*Fad*, a temporary fancy. * * * Formed from the term *fiddle-faddle*, representing rapid movements to and fro, idle, purposeless talk or action." Davies' ("Suppl. Eng. Glossary," 1881) gives "*Fad*, whim, fancy," with the following *àpropos* quotation from George Eliot ("Middlemarch," 1872, ch. iv): "It is your favorite *fad* to draw plans." "*Fad* to draw plans! Do you think I only care about my fellow-creatures' houses in that childish way?" Wright ("Dict. of Obsolete and Provincial English," 1857) gives "*Fad*, a whim, *Warwickshire; Faddy*, frivolous, *Westmoreland; fad*, to be busy with trifles, *Lincolnshire; faddle*, to cherish, to dandle." Also, "*fid*, to trifle about anything, *Leicestershire; fid-fad*, a trifle, or trifler." Halliwell ("Dict. of Archaic. and Prov. English," 1855) has "*Fad*, a trifling whim (Warw.); to be busy about trifles (Linc.); *faddy*, frivolous (West.)." Ogilvie ("Imp. Dict." 1850) has "*Faddle*, to trifle, to toy, to play [a low word]," also "*Fiddle-faddle*, a trifling talk; trifles; it may be met with contracted into *fid-fad* [colloq.]." As an adjective, it is defined as "trifling; making a bustle about nothing [colloq.]." Richardson ("A New Dict. of the Engl. Lang.," 1856) gives "*Fiddle-faddle, i. e., fiddle-fiddle*," with a quotation from Ford ("The Broken Heart, act i, sec. 3), where it is used as a verb (*fiddle-faddle* so). Todd's "Johnson" (ed. 1827) contains "To *faddle* (corrupted from to *fiddle*, or toy with the fingers), to trifle; to toy; to play; a low word." Also, "*Fiddle-faddle* [a cant word, reduced into the still more ridiculous expression of *fid-fad* in modern novels and in nonsensical conversation], trifles." Sheridan has "*Faddle*, to trifle, to toy, to play," "*Fiddle-faddle*, trifles, a cant word." Dr. Johnson (1755) has "*Faddle* (corrupted from to *Fiddle*, to toy with the fingers), to trifle; to toy; to play." Also, "*fiddle-faddle* (a cant word), trifles," and the adjective *fiddle-faddle*, trifling, giving trouble, or making a bustle about nothing." Bailey ("Univ. Etym.

Engl. Dict.," 13th ed., 1747) gives "To *faddle*, to dandle, to make much of," and "*fiddle-faddle*, trifling, trifles." The etymology of Wedgwood (supported by Todd's "Johnson") would seem the most reasonable, and the stages through which the word has probably passed, are: (1) *fiddle-faddle*, (2) *fid-fad*, (3) *fad*. The present use of the word in Canada and the United States seems traceable to England, whence so many of our alleged Americanisms are derived.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Derivation of the word Chipmunk.—Bartlett ("Dict. of Americanisms," 1877) gives "*Chipmuk* or *chipmonk*, the popular name for the striped squirrel (*Sciurus striatus*). Probably an Indian word." In Canada (Ontario), the name is *chipmunk*. W. D. Howells ("The Undiscovered Country," Douglas edition, Edinburgh, 1884, Vol. ii, p. 77, and p. 7) has the form *chipmuck*. S. S. Haldemann ("Pennsylvania Dutch," 1872, p. 58) gives "*chipmunk*, a ground-squirrel (Tamias): *chip*, probably from its cry, and Swiss *munk*, a marmot." Rev. W. M. Beauchamp tells us ("Journal of Amer. Folk-Lore," Vol. ii, 1889, p. 160) that the Delaware Indians of Pennsylvania called "January the squirrel month, or the time when *chipmucks* came out of their holes." If the word is of Indian origin, it is probably from some Algonkin dialect. In Longfellow's "Hiawatha" the hero is helped by the squirrel, and says to him:

> "Take the thanks of Hiawatha,
> And the name which now he gives you;
> For hereafter and forever
> Boys shall call you *Adjidaumo*,
> Tail-in-air the boys shall call you."

Baraga gives the Ojebway for squirrel as *'atchitamo*, and Wilson as *ahjidumo*. The Mississaguas of Scugog, Ontario, nasalize the final *o* and make it *atchitamon*. The initial *a* of this word is often imperfectly sounded, and is liable to be dropped; thus, Long gives the Chippewa word as *chetamon*. Tyrrel ("Proc. Canad. Inst.," vi, 85) gives *atchitamoo* as the Saulteaux name of the *Sciurus Hudsonius*. *Chipmunk* is perhaps a corruption, aided by folk-etymology, of this Algonkin name of the squirrel.

Joaquin Miller uses the form *chipmonk* (in *Arizonian*), and also *chip-monks* (in *Californian*).

A. F. CHAMBERLAIN.

TORONTO, ONT.

The Bowie Knife (Vol. i, p. 49; Vol. ii, p. 251).—Jeff. Davis tells the following story of Bowie and his celebrated knife:

"Henry Clay once told me of his first meeting with Colonel Bowie. It was in the early days, and Clay was traveling in a stage-coach where the only other passengers were a pretty girl, a big, rough-looking countryman, and a limp, little figure in a great coat. With the consciousness of his own perfect physique, Clay said he was congratulating himself on not being the limp, little figure bundled up in the corner, when he became conscious that the pretty girl was begging the rough countryman not to smoke, as it made her ill. The fellow replied with a savage oath that he had paid his fare and would smoke when he —— pleased. Mr. Clay said he was just trying to screw his courage up to the point of remonstrating with the country giant, when the limp, little figure undoubled itself like magic, and with a quick movement reached down its collar, brought a knife that in the excitement of the moment looked a yard long, and with another cat-like movement seized the fellow by the throat, 'throw that pipe out of the window, or by G— I'll—' A comprehensive sweep of the murderous-looking blade finished the sentence and sent the pipe shattering on the ground. In another minute the knife had again disappeared down the capacious collar, and the limp figure had resumed its former vertebrateless condition, 'but the rest of the journey,' said Mr. Clay, 'I spent in wishing I was the little man in the great coat, who was none other than Bowie, with his famous knife.'"

COLLECTOR.

BUTTE, M. T.

The Etymology of Gospel.—I have no doubt of the correctness of that etymology of *gospel* which is advocated by Mr. Skeat in his "Etymological Dictionary," namely, that the first element of the compound is *God*, not *good*; the burden of proof certainly rests with those who prefer to regard *goodspell* as the original form.

When we come to that familiar passage in the "Ormulum," we discover a discrepancy between Orm's pronunciation and his etymology of *goddspell*. The possible explanations regarding English alone are two. We may either suppose that *goodspell* has become *goddspell*, just as *wisdom* became *wissdom*, or that Orm's pronunciation is the direct tradition of original *Godspell*, and that he is a prey to "popular etymology." The former of these views is adopted in the White-Holt edition of the "Ormulum," where in order to account for the Icelandic and the O. H. G. forms, the process of reducing the quantity of *ô* is placed earlier than can be admitted by the laws of Anglo-Saxon grammar. The second view, however, is in complete harmony both with the borrowed forms and with the facts of the native grammar. I therefore regard Orm's pronunciation in this case as a singular illustration of fidelity to his orthoëpic spelling—fidelity that is proof against even the temptations encountered in an etymologizing discourse.

The next important factor in the problem is the eleventh century gloss: "*Euuangelium, id est, bonum nuntium, godspell*" (Wright-Wülker, 314, 8). This is clearly but an earlier record of the same "popular etymology" afterward repeated by Orm; Mr. Skeat has therefore, in the "Supplement" to his Dictionary, not described it by the best terms as "an earlier instance of the alteration of *godspell* into *gôdspell* than was given from the 'Ormulum.'" Surely the subjective interpretation of an allegorizing monk must not be mistaken for an "alteration" of the word.

Thus far, then, Mr. Skeat holds to the theory that adequately explains all the facts in the case; one is therefore surprised, upon turning to his "Principles of English Etymology" (p. 423 f.), to find that he has at last shattered this structure of a coherent argument. Mr. Skeat here starts with the late gloss, quoted above, and infers that *gôd-spell* was the original form; the *ô* was afterward shortened, he argues, and so the word came to be commonly supposed to mean *God-spell*, and "in this latter form it was translated into Icelandic as *guō-spjall* (=*God-spell*) and into O. H. G. as *gotspell*, as if from O. H. G. *got*, God, not O. H. G. *guot*, good." But the chronological obstacles in the way of this assumption are so serious that one must suspect some suppressed considerations to have led Mr. Skeat to his change of view. As his argument now stands, it remains for him to show how the shortened form of the word which, by his hypothesis, is subsequent to the gloss, could come to be used as early as, for example, Tatian (O. H. G.) and the Old Saxon "Heliand."

JAMES W. BRIGHT,
Modern Language Notes.

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NOTES.

ROTTEN ROW.

The derivation of Rotten Row has never been conclusively determined; there have been many conjectures about it which are noted below. Beside the famous Rotten Row of London, there is a street in Glasgow called Rattan Raw, and one of the same name in Dumfermline, indeed scarcely any ancient Scotch town is without a Rattan Raw, and most of them date back to the times when Scotland and England were at war, and names would hardly be borrowed from the one country by the other. East Tuddenham in Norfolk, Doncaster, a few parishes in Yorkshire, and several in Lincolnshire and other parts of England are called Rotten Row or Rattan Rawe.

Probably different causes led to the name in different places. Some of the explanations seem far-fetched. I begin with the one which appears—to me—the most reasonable.

1. Camden derives it from the old Teutonic word *rotteran*—to muster, whence *rot*.

In Blount's "Glossographia," 1670, is this definition :

"Rot, a term of war ; six men (be they pikes or musketeers) make a rot or file."

Also under "Brigade ":

"Six men make a rot, and three rots of pikes make a corporalship, but musketeers have four rots to a corporalship. Nine rots of pikes and twelve rots of musketeers, or one hundred and twenty-six men make a complete company."

Also in Coles' "Dictionary," 1685 :

"Rot. A file of six soldiers."

Rotten Row, then, is a corruption of the name originally applied to the place where the feudal lord of the town or village held his Rother or muster, and where the Rots, into which the vassals were divided, assembled for purposes of military exercise.

The manor of Freiston—one of several parishes in Lincolnshire called Rotten Row—was formerly held by the Barons de Croun and their descendants the Lords (of) Rous, and it is on record that these lords here mustered their vassals under arms.

2. The riding course in London is covered with gravel which is always kept loose, and as it were *rotten*, that the horses may gallop over it easily and without danger of falling. This simple explanation may be true as regards the "Rotten Row" of London—it has, I believe, the sanction of Cuthbert Bede—but can hardly be made to fit all the other cases.

3. From the Celtic *Rathad'n Righ* (pronounced "Rattanreigh"), meaning the "King's Way."

4. From the French *Route du Roi* or "King's Road." Madame Octavia Walton le Vert, in her "Souvenirs of Travel," mentions this theory with the comment that "Rotten Row" in London is "reserved for those on horseback. The Queen's carriage alone is permitted in this exclusive place."

5. Rattan Rawe in Glasgow is spoken of in the Archbishop of Glasgow's chartulary, 1458, as the "Vicus Rattonum," or Street of Rats. *Ratton* is the Scotch word for rat (Fr. *raton*), and the street may have been so called because at one time infested by rats, or from love of alliteration, or, as some one suggests, "from a fanciful comparison of the houses to a march of rats." An old street in Masham, Yorkshire, is called "Ratten Row" because it swarms with rats, and several places in the same county, which formerly had the same name, have changed their appellation because of the disagreeable association with rats—or ratten, as the Yorkshire people call them. A court in London is known as Ratones lane or Rats lane.

The objection to this theory, at least in many cases, is that the term "Rotten Row" is at least as old as 1474, consequently in use before the present gray rat was introduced into England. The fecundity and depredations of this animal might give rise to such a name, but the habits of the old black rat, now nearly extinct, are quite different.

6. Perhaps it has a classic origin. Pliny and other authors imply that *ratumena* was a slang phrase in Rome for a jockey, much as we use Jehu. The *Ratumena Porta* of Rome received its name, according to Gessner's "Latin Thesaurus"—"a nomine ejus appellata, qui ludicro certamine quadrigis victor juvenis Veiis consternatis equis excussus Romæ periit, qui equi feruntur non ante constitisse quam pervenirent in Capitolium." Pliny gives the same account. The Rattan Raw Port of Glasgow being at the west end, and the Stable Green Port at the east end of a street leading to the Archbishop's castle, the street through which the processions probably marched, the supposition is that the "Port" was dignified by the Roman name of *Ratumena Porta*, which was later applied to the street or row, and in time became "Ratten Raw."

7. From the Latin *Rota*—a wheel or chariot, and in Mediæval Latin—a road.

8. So called because the street passed by old and dilapidated—*rotten*—houses. Stow says, in his "Survey of London," that a part of Old Street was called "Rotten Row," on account of the decayed state of the houses built upon it.

9. *Routine* Row, because it was the route of the church processions.

10. From the Norman (original word not given), meaning a roundabout way, through which corpses were carried to avoid the public thoroughfares.

11. Dr. E. Henderson, in his edition of "Extracts from the Records of the Kirk Sessions of Dumfermline from 1640 to 1689," suggests that the Rattan Rawe, now Queen Anne Street, in that town, took its name from the houses on it being constructed of *rattins,—i. e.*, undressed timber. He says that the word *rattin* is in common use—an old quay at Ayr being called Rattin quay because built of undressed timber.

This word *rattin*, however, though familiar to Dr. Henderson, seems so to no one else, and he is the sole authority for this derivation.

12. *Rateen* signifies a woolen stuff. In 1437 there was a Rateen Rowe in Bury St. Edmunds, the great cloth-mart of northeastern England, and this may have received its name because inhabited by vendors or makers of rateen. Thus we have Lyndrapers' Rowe, Mercers' Rowe, Skynners' Rowe, Spycers' Rowe, etc.

13. Corrupted from Rother Row, Ox Row, Oxgate, Cowgate. Anglo-Saxon, *Hrither* or *Hrother*, and Old Friesic *Rider* or *Rither*= ox, cow. There is now a Rother Street in Stratford-on-Avon, and the word is found in Shakespeare and other old writers.

14. From the Icelandic and Old Norse *ruddr*=smooth, paved, *ruddr vegr*=a paved street, *rudningr*=a paving, a smoothing, *rydia*=to pave. In the days when most of the streets were mere beds of mire, a paved road was noteworthy.

15. From the Anglo-Saxon *rot* or *rott*= splendid, cheerful. Rotten Row=a fine, a grand road. In the Saxon Chronicle: "theat rotteste ealle thaere burh," means "the most splendid part of all the city."

THE ERL-KING.

No better illustration can be offered than that furnished by Goethe in his famous ballad of the "Erl-king," of the magic power of mythology to invest the simplest physical phenomena with the most intense human interest.

There is a familiar German print of the scene depicted by the poet, in which all "the pathos of the story is compressed into one supreme moment; the air seems full of a fearful presence, which the father does not perceive, but of which he is dimly, vaguely conscious through the terrified words of his child; he clasps the little one more closely, quieting his fears, and urging on his galloping steed, unmindful of the long spectral arms stretched out to grasp the child, and the throng of elf-like forms which hover overhead, luring the infant soul with the siren music of their harps' 'weird witchery.'" One is impressed with a sense of awful mystery.

But, in reality, nothing could be more simple, as the true significance of the whole picture is contained in the father's soothing words:

> "Sei ruhig, bleibe ruhig, mein kind;
> In dürren Blättern säuselt der wind."

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In the old Greek mythology the character of Hermes was the result of the natural fusion of two deities; he was the sun and the wind, in their separate and combined forces; and, as the wind, he was called the Master-thief, all phases of whose character describe with singular fidelity the action and power of the air in motion. He is, too, the Erl-king, whose mysterious harmony carries off the soul of a child as he rides past in the night-time.

Or, again, the Erl-king in turn becomes the Pied Piper of Hamelin, the Psychopompos, or leader of souls, who drives away the noisome rats, but whose magic piping draws also the children of the village; they follow him joyously to the blue river, where they leave all their griefs behind them, as gladly as the souls of the dead follow Hermes when he conducts them across the waters of Lethe.

Orpheus and Hermes are united personalities in the wind myth. The former plays upon his wonderful lyre, and all the

dumb beasts of the forest follow him, unable to resist the influence of his music; he is the wind sighing through the trees of the forests, and the ancients believed that in the wind were the souls of the dead. Even now the English peasantry think they hear the wail of unbaptized children as the gale sweeps past their cottage doors.

Among the lower classes there is a belief that angels, or spirits of some sort, pipe to children who are about to die, and to avert this misfortune, mothers bid their children not to listen if they hear strange music.

In the Northern mythology, Odin takes the place of the Greek Orpheus, and is supposed to rush at night over the tree-tops, "accompanied by the scudding train of brave men's spirits;" another form of the Wild Huntsman and his spectre band.

Thus the Erl-king is but the destructive force of nature, as it goes abroad on the wings of the wind, and his daughter is a siren whose cruel joy it is to join her "Elfenseigen" to the other luring and seductive voices of the night.

In all probability it was the old Danish ballad of the "Erl-king's Daughter" which gave rise to Goethe's poem. The former was translated into German by Herder and afterward by Heine and Mangan. It relates how Herr Oluf, on his wedding eve, was accosted by the Erl-king's daughter, who begged him to join her in a dance on the green.

"Da tanzen die Elfen auf grünem Land,
Erlkönigs Tochter reicht ihm die Hand."

He declined, and she, in revenge for his indifference to all her promises, smote him as he leaped upon his horse, of which blow he died, just as his bride reached him the next morning. It was through this introduction from the Sagas of the North, that the Erl-king made his first appearance in German poetry.

According to a large class of writers, the Erl-king's identification with the wind myth is but the outgrowth of his close relation to another phase of physical life. There is great diversity of opinion in the matter, and there are many names eminent in questions of mythology and folk-lore which might be quoted in support of either theory. I refer to those philologists who derive Erl-king from *Erlen-Konig*, king of the *alder*-trees.

Among the French the Erl king is known as "le roi des aunes," a circumstance which tends to confirm this impression. Irreconcilable as the two identifications appear at first glance, there is, in reality, perfect harmony in the two statements. Suppose we establish the Erlen-könig as the resident of a particular tree, what inconsistency is there in his emerging at will from his quiet retreat within its hollow trunk, to become the controlling spirit of the wind, the howling Rakshasa of Hindu folk-lore, and the personification of evil in the night blasts which sweep through the Schwartzwald where he has his dwelling?

There is certainly nothing definite in Goethe's ballad which implies that the spirit so terrifying to the child is connected in any way with the trees past which they ride, and yet one writer affirms that it is impossible to appreciate the full meaning of the poem without a thorough knowledge of the legends associated with the alder-tree. (The same writer, however, rather weakens the value of all his assertions, by speaking of the child as riding *behind* his father, which is surely not the case):

"Er hilt den Knaben wohl in dem Arm,
Er fasst ihn sicher er halt ihn warm."

It is not possible to reach any positive conclusion as to the true meaning of Erlenkönig until we learn just what its significance was in the Danish mythology. Granted that it does mean "king of the alders," it is very easy to understand how, riding swiftly through the dark forest, the child of Goethe's ballad might have seen, by the light of the moon, the hideous naked branches of the trees, transformed, by his childish fancy, into the long, gaunt arms of the alder-king, stretched out to snatch him from his father's grasp. The vapory emanations from trees, which are sometimes observed at night, were the shadowy materials which furnished the superstitious with the spirits of those trees.

From very early times the Danes have re-

garded the *elder* [alder] with peculiar veneration ; but they supposed it to be the abode of a beneficent, healing deity named Hildi, a female spirit, who imparted valuable medicinal qualities to the tree—not a terrifying creation like the Erl-king.

In Rugaard forest there stands a leafless elder which, although it has the appearance of a tree, is believed to be a spirit that roams the woods at night. In Germany, also, many superstitions are associated with the elder. Until a very recent period, the peasants of Lower Saxony, when about to lop off a branch, were accustomed to use this prayer :

"Gib mir was von deinem Holz ;
Dann will ich dir von meinem auch was geben,
Wann es wächst im Walde."

This they repeated three times on bended knees, with folded hands. The magic practices with elders, very common at one time, were forbidden at an early period in England. A law was enacted which commanded the priests to discountenance incantations with elders ("Ancient Laws and Institutions of England," p. 396). Here is plenty of material for the Erl-king, if we can manage to identify *him* with a *good female* spirit, and regard the *alder* and *elder* as one.

YANKEE DOODLE.

The best explanation of the name Yankee makes it an Indian corruption of "English," or "l'Anglais," the word becoming Yengees or Yenghis, and finally Yankees. The story, gravely quoted, of the Indian tribe Yankoos, who transferred their own name to their conquerors, is only one of the jests manufactured by Irving for "Knickerbocker's History of New York." It is said that "Morier's Journey through Persia," asserts that the Persians of that day spoke of Americans as "Yenghee Dunieh," or "Inhabitants of the New World," and that the same appellation is found in Layard's "Nineveh."

We are also told that the cavaliers of Cromwell's time applied the name "Yankee" or "Nankee" to the Roundheads contemptuously, and that after its origin was forgotten the word lingered among the people until brought forward to do service in ridiculing the American colonists. It is even said that Nankee Doodle was Cromwell himself, who went up to Oxford with a single feather in his cap, fastened with a "Maccaroni" knot ; the word "maccaroni" expressing then what we mean by "chic," or, if applied to persons, by "dandy" or "exquisite." In "Phrase and Fable," Brewer, without giving the authority, accounts for the currency of the word by a story told in "Gordon's History of the American War," 1789, about an old Cambridge farmer, Jonathan Hastings, who made "Yankee" his word to express superiority, as "Yankee butter," until the students caught up the term.

The origin, both of the words and the music of Yankee Doodle, were thoroughly studied a few years ago by Benson J. Lossing and Professor Rimbault. It is found that the tune can be traced far into the mists of the past in Spain, Italy, France, Hungary, and Germany. Kossuth recognized it as a native Hungarian air, and a former Secretary of Legation at Madrid heard it as the music of an ancient Biscayan sword dance. One enthusiastic and apparently learned contributor to NOTES AND QUERIES a few years ago, claimed for the tune an Irish origin, asserting that Doodhal is Irish for temple, and that there was once a *Kange Doodhal*, a temple-chorus or altar-dance, coeval with the Phyrric and other famed dances of the same class, which chorus or dance-music is to-day represented by the light anapestic measures of Yankee Doodle.

The tune has been ascribed to a Dr. Shuckburg, a surgeon and musician in a regiment stationed near Albany, in 1755. It is said he produced the tune in derision of the motley garb of the American allies of the British troops, and declared it was a well-known military tune. The joke and the music took with the officers, and they adopted the tune as "our own."

There was a Dr. Shuckburg, who, about that date, was surgeon in an independent company, under Captain Horatio Gates, stationed near Albany, and he may have brought forward the tune, but he could not have written it, for it was sung in the time

of Charles I, as a nursery song, with the words:

"Lucy Locket lost her pocket,
Kitty Fisher found it;
Not a bit of money in it,
Only binding round it."

Kitty Fisher was a noted member of the demi-monde of the time, and gave the name to Fisher's Jig of 1750. We may notice that Lucy Locket is a popular name in some parts of England for the Cuckoo flower. In Derbyshire, the children sing:

"Lady Locket lost her pocket,
In a shower of rain;
Milner fun it, Milner grun it,
In a peck of meal."

Possibly the words sung to the tune of Yankee Doodle are only an adaptation of older ones about the flower, or at least suggested by them. In the time of Cromwell's Protectorate is found the verse familiar, with slight alteration, in our own day:

"Yankee Doodle came to town,
Upon a *Kentish* pony;
He stuck a feather in his hat
And called it maccaroni."

The first mention of the tune in America as Yankee Doodle is as a British military tune. Castle William was a small fortress in Boston Harbor, now Fort Independence, and troops brought by General Gage to overawe the rebellious Bostonians were stationed there. The Boston *Journal*, of September 29, 1768, speaks of great rejoicings at Castle William the preceding night, over its reinforcement, and adds, "that the Yankee Doodle song was the capital piece in the band of music." ("Lossing's Field-Book of the Revolution.")

The soldiers sung to the tune some words referring to the Americans secretly procuring ammunition in Boston, while it was occupied by British troops:

"Yankee Doodle came to town,
For to buy a fire-lock;
We will tar and feather him,
And so we will John Hancock."

When Boston was evacuated after the Battle of Lexington, Lord Percy's brigade marched out to the tune of Yankee Doodle, "by way of contempt," which led the Americans to adopt the tune reminding them of their victory. The song written for it, as an *American* tune, was printed in 1813, and called "The Yankees' Return to Camp." Its first stanza runs:

"Father and I went down to camp,
Along with Captain Gooding;
And there we saw the men and boys
As thick as hasty pudding."

Probably its verses are merely an agglomeration of many contributed by different persons, for "additions to the unknown humorist's first one." The following account of what may be called the first official adoption of the tune is condensed from a paragraph in *The Youth's Companion*: "When the treaty of peace had been signed at Ghent, in 1814, the city wished to honor the plenipotentiaries of the two nations by a musical entertainment, where their respective national airs should be performed. The American envoys were uncertain whether to select 'Hail Columbia' or 'Yankee Doodle' as our representative, but finally decided upon the latter. When the band-master asked that one of the gentlemen should sing or whistle the tune so that he could write the score, not one of the envoys could do it, and John, Mr. Clay's colored servant, was called to extricate them from the dilemma. As he whistled, the band-master took down the air and arranged the harmony, and the next day Yankee Doodle was performed in good style as the national air of the United States. In 1860, South Carolina, by legislative enactment, forbade the use of Yankee Doodle, Hail Columbia, or Star-Spangled Banner at public celebrations.

FALSTAFF.

Shakespearean commentators have troubled themselves not a little about the origin of this famous character, earlier writers alleging that some personal motive actuated Shakespeare in introducing Falstaff into so many of his plays. It is suggested that, having by some means incurred the poet's disdain, a private character was held up to

the ridicule of his contemporaries and all succeeding ages, under the guise of "that delightful, detestable, side-shaking old sinner," "fat Sir John;" and many even went so far as to hint that a certain Sir John Fastolfe had thus been made the victim of private malice.

Fuller, the historian, says: "Nor is our comedian excusable, by some alteration of his name, writing him Sir John Falstafe, and making him the property and pleasure of King Henry V, to abuse, seeing the vicinity of sounds [doth] entrench on the memory of that worthy knight." Indeed, this opinion was at one time very generally received. This personage, however, died about a century before Shakespeare was born; so the theory that he had offended the dramatist becomes untenable; moreover, he is presented under his own name in the first part of "Henry VI."

In real life, he was an English general, who, in the time of this King, held part command in France when the English were before Orleans; and at the village of Patay had set the example of an inglorious flight after a contest with the troops of Joan of Arc, which caused great destruction to his men; in consequence of which cowardice, he was afterward degraded from his rank as a knight of the Garter.

All of these incidents are faithfully and fearlessly portrayed by Shakespeare in "Henry VI," so that no motive could have existed for his introduction elsewhere in the character of Falstaff. The more modern commentators have therefore rejected the supposition as obviously absurd.

In the original draught of "King Henry IV," Falstaff was called Sir John Oldcastle, a name borne by a well-known Wyckliffite, popularily called the "good Lord Cobham," whose claim to distinction is that, first a subject of Edward III, he became afterward, in the time of Henry V, the first author and the first martyr among the English nobility. At his own expense, so great was his desire for ecclesiastical reform, he had the work of Wycliffe translated and widely disseminated among the people, and also paid a large body of preachers to propagate the views of this reformer throughout the country.

Under Henry IV, he was the trusted commander of an English army in France, where his military daring and courage might have served as a notable example to his pusillanimous successor in the same field. In the reign of Henry V, having became involved in a quarrel with his sovereign as to the sancity of the Roman Pontiff, he declared that he believed the latter to be none other than the "Great Anti-Christ whose coming had been foretold in Holy Writ;" he was thereupon accused of heresy, and thrown into the Tower. He managed to escape to Wales, but after four years of hiding, the price set upon his head, one thousand marks, served as a sufficient incentive to diligent search which resulted in his capture and execution.

It is not surprising that this good man's descendants should have resented Shakespeare's use of his name; and the readiness with which the poet altered the patronymic of this character helps to prove that no special meaning had been implied by its adoption. And his evident desire to do away with the impression that he had intended to represent Oldcastle under the name of Falstaff is clearly evinced in his epilogue to the second part of "King Henry IV," in which, after promising to "continue the story, with Sir John in it," he says: "For anything I know, Falstaff shall die of a sweat, unless he be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man."

Halliwell proved to his own satisfaction that Falstaff had certainly been originally intended for Oldcastle; and it is quite true that in the play of "Henry IV," Prince Hal's punning on his name, "My old lad of the castle," and Shallow's description of him as "page to Sir Thomas Nowbray, Duke of Norfolk," which he really was, would point to this as a natural conclusion; but, on the other hand, may we not take the author's word for it, that he had no such meaning? Or may we not, at least, accept his change of mind, and, respecting his wishes, cease to regard Oldcastle as the prototype of Falstaff? An old drama of unknown authorship, entitled "The Famous victories of King Henry the Fifth," is thought by some writers to have suggested to Shakespeare his

plays of "Henry IV" and "V." The character of Oldcastle in this play, if the supposition be correct, would account for the name as used by Shakespeare.

That Falstaff was a most popular character in his early days as well as in later generations, we may be assured from the tradition which ascribes his re-appearance in the "Merry Wives" to Elizabeth's expressed desire to see him as a lover. But "the sun of his prosperity was doomed to set when he entered the dominion of Cupid." It is not as the butt of Mistress Page and her friends that we hold him most in remembrance, but as the cut-purse of Gadshill, and boon-companion of "Madcap Hal."

In the "Monograph" of Falstaff, edited by Spofford and Shapley, we find a collection of letters, purporting to have been written by Sir John and his friends, and to have been preserved in the Quickly family for four hundred years.

They have a thoroughly Shakespearean, Falstaffian flavor, and it is hard to believe that they were the work of James White, a school-fellow of Charles Lamb, and not the product of Sir John's own pen. But we forget that we are not dealing with a historical character, but with a mighty fiction, "less easy to write," said Horace Walpole, than "fifty Iliads and Æneids."

QUERIES.

The Eighth Wonder.—What is called the Eighth Wonder of the world?

MARTIN.

McCONNELLSTON, PA.

When Gil Blas reached Pennaflor a parasite entered his room in the inn, hugged him with great energy, and called him the "Eighth Wonder."

When Gil Blas replied that he did not know that his name had spread so far, the parasite exclaimed: "How! we keep a register of all celebrated names within twenty leagues, and have no doubt Spain will one day be as proud of you as Greece was of the seven sages."

After this Gil Blas could do no less than ask the man to sup with him. Omelet after omelet was eaten, trout was called for, bottle followed bottle, and when the parasite was gorged to satiety he rose and said: "Signor Gil Blas, don't believe yourself to be the Eighth Wonder of the world because a man would feast by flattering your vanity."

Circa.—Can you tell me the meaning of the word *Circa*, used in "Burke?"

E. C. M.

PHILADELPHIA, PA.

Circa is a Latin word meaning about, and is sometimes placed before a date to indicate that the exact time is not known, but that it was at about the time cited. Perhaps this is what is meant.

God of the Gypsies.—Who is the God of the Gypsies? W.

BALTIMORE, MD.

In the *Encyclopædia of Literature and the Fine Arts*, compiled by George Ripley and Bayard Taylor, occurs the following: "As for religion, they have no settled notions or principles; amongst the Turks they are Mohammedans; in Christian countries, if they make any religious profession at all, they follow the forms of Christianity, without, however, caring for instruction or having any interest in the spirit of religion."

Zero.—What is the origin of the word zero? W.

BALTIMORE, MD.

The word is said to be derived from the Hebrew *ezor*, a girdle, or Arabic *zeroh*, a circle.

Momus.—Why is a chronic grumbler called a momus? MARTIN.

McCONNELLSTON, PA.

See AMERICAN NOTES AND QUERIES, Vol. i, p. 199.

Lion of Lucerne.—What is the Lion of Lucerne? MARTIN.

McCONNELLSTON, PA.

The Lion of Lucerne is a famous piece of sculpture, by Albert Bertel Thorwaldsen (1770–1844), erected in 1821 to commem-

orate the death of 21 officers and 760 soldiers of the Swiss Guard, who were killed while defending the Tuileries, August 10, 1792.

The figure is of sandstone rock, 28 feet long and 18 feet high.

Beecher says: "In a sequestered spot the rocky hillside is cut away, and in the living strata is sculptured the colossal figure of a dying lion. A spear is broken off in his side, but in his last struggle he still defends a shield marked with the fleur-de-lis of France. Below are inscribed in red letters, as if charactered in blood, the names of the brave officers of that devoted band."

King with Six Toes.—What king had six toes on each foot? D. BAILEY.
NEW YORK CITY.

Charles VIII, of France, is no doubt the king referred to.

Universal Spider.—Who was called the Universal Spider? G. C.
BROOKLYN, N. Y.

This title was bestowed by his contemporaries upon Louis XI, of France, whose crafty and malignant temper justified fully the appellation he received.

My Ships.—Who wrote a poem beginning "If all the Ships I have at Sea," and where can I get it? C. G.
CAPE MAY, N. J.

The poem is called "My Ships." It is by Ella Wheeler Wilcox:

If all the ships I have at sea
Should come a sailing home to me—
Ah! well, the harbor could not hold
One-half the sails that there would be,
If all my ships came home from sea.

If half the ships I have at sea
Should come a sailing home to me—
Ah! well, I should have wealth as great
As any king who sits in state,
So rich the treasures there would be
In half my ships now out at sea.

If just one ship I have at sea,
Should come a sailing home to me—
Ah! well, the storm-cloud then might frown,
For if the others all went down,
So rich, so proud, so glad I'd be
If that one ship came home to me.

If that one ship went down at sea
And all the others came to me,
Weighted with wealth untold,
The poorest soul on earth I'd be
If that one ship came not to me.

Oh! skies be calm, oh! winds blow free,
Blow all my ships safe home to me;
But if thou sendest home a wreck,
To never more come sailing back,
Send any, all that skim the sea,
But send my love-ship home to me.

REPLIES.

City of Kings (Vol. iii, p. 141).—Lima, in Peru, is called, and was once officially named The City of the Kings, either in honor of the Emperor Charles V or his mother, or on account of the three Kings of the Epiphany season—in honor of whom Cologne is called the City of the Three Kings. ONYX.
NEW JERSEY.

King sent his Sons to Prison (Vol. iii, p. 141).—John II of France, miscalled the Good, on the occasion of his release, in 1360, from a long captivity in England, gave up two of his sons, the dukes of Anjou and of Berri, with several other hostages, to be held by Edward III as his sureties. When Anjou made his escape and went home, the king his father went back voluntarily to England, and died there in 1364.
NEW JERSEY. BISSEX.

Heathen Hymn in Christian Churches (Vol. iii, p. 141).—Pope's "Vital Spark of Heavenly Flame" appears in some hymn-books. It is a palpable imitation of the Emperor Hadrian's "animula, vagula, blandula," though it differs entirely in spirit from the older piece.

If you should call agnostics and non-believers by the title heathen, you would have to include Sarah F. Adams, author of "Nearer, my God, to Thee," and Helen M. Williams, who wrote the hymn, "While Thee I seek, protecting Power."
NEW JERSEY. CHAREX.

King Killed at a Masked Ball (Vol. iii, p. 141).—Reference is here made to Gustavus III of Sweden. CEYX.

NEW JERSEY.

If my Bark Sinks (Vol. ii, p. 225).—My recollection is that this line occurs in a poem by the younger Channing.

PORREX.

NEW JERSEY.

REFERRED TO CORRESPONDENTS.

White Lady of Watford (Vol. iii, p. 127).—If my memory serves, there was a painting with this title shown at the Centennial Exhibition of 1876. ULEX.

NEW JERSEY.

Famous Spinsters.—Will some one kindly supplement the following list of famous spinsters?

Jane Austen, Joanna Baillie, Emily Brontë, Maria Edgeworth, Queen Elizabeth, Harriet Martineau, Maria Mitchell, Mary Russell Mitford, Hannah More, Florence Nightingale, Jane Porter, A. A. Procter, and Agnes Strickland. W.

BALTIMORE, MD.

COMMUNICATIONS.

Song Lore (Vol. iii, p. 131).—"As Little Cupid was Playing." One of the songs in Herrick's "Hesperides," entitled "The Wounded Cupid Song" is as follows:

"Cupid, as he lay among
Roses, by a bee was stung;
Whereupon, in anger flying
To his mother, said, thus crying,
'Help! oh! help! your boy's a-dying.'
'And why, my pretty lad?' said she.
Then blubbering, replied he,
'A winged snake has bitten me,
Which country people call a bee.'
At which she smiled, then with her hairs
And kisses, drying up his tears,
'Alas!' said she, 'my wag, if this
Such a pernicious torment is,
Come, tell me then, how great's the smart
Of those thou woundest with thy dart?'"

The song cited by "S. S. R." seems to be nothing else than a variant, somewhat deteriorated, of Herrick's beautiful lyric. Herrick's song is imitated from "Anacreon" (ode xl). In Thomas Stanley's translation of "Anacreon" (edition of 1651, p. 21), the following version is given:

"Love, a Bee that lurkt among
Roses, saw not, and was stung;
Who, for his hurt finger crying,
Running sometimes, sometimes flying,
Doth to his fair Mother hie,
And 'Oh! help,' cries he, 'I dy;
A winged snake hath bitten me,
Call'd by countrymen a Bee;'
At which *Venus:* 'If such smart
A Bee's little sting impart,
How much greater is the pain
They whom thou hast hurt sustain.'"

In the edition of Stanley in 1647, this translation is not found. If it were possible that Herrick plagiarized from Stanley, he has but done as Shakespeare did, and, to use Milton's words, is not guilty, for borrowing "if it be not bettered by the borrower, among good authors, is accounted plagiaré." But it is not certain that Stanley did not plagiarize from Herrick, and, if that be the case, a verdict of guilty must be returned against him.

Moore's translation (ode xxxv), is as follows:

"Cupid, once upon a bed
Of roses laid his weary head;
Luckless urchin, not to see
Within the leaves a slumbering bee;
The bee awaked—with anger wild
The bee awaked, and stung the child.
Loud and piteous are his cries;
To Venus quick he runs, he flies;
'O mother! I am wounded through—
I die with pain!—in sooth I do!
Stung by some little angry thing,
Some serpent on a tiny wing—
A bee it was—for once, I know,
I heard a rustic call it so.'
Thus he spoke, and she the while
Heard him, with a soothing smile;
Then said: 'My infant, if so much
Thou feel the little wild-bee's touch,
How must the heart, ah, Cupid! be
The hapless heart that's stung by thee!'"

Moore, in his note, says that the 19th idyll of "Theocritus" is in imitation of "Anacreon," and that it is "inferior to the original in delicacy of point and naïveté of ex-

pression." But later critics regard most of the odes ascribed to "Anacreon" as spurious. Snow, in his edition of "Theocritus" (Oxford, 1885), p. 190, says of this idyll: "This elegant epigrammatic morsel is by general agreement ascribed to *Bion* rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. Snow translates "Theocritus:"

> "Thievish love once plundering
> Honey-comb from hive to hive,
> Felt a bee's unkindly sting
> Sharply wound his fingers five;
> See him blow to ease their pain,
> See him dance and stamp amain!
> Shows he now to Venus railing,
> What his swollen limb is ailing;
> 'See,' he cries, 'albeit so wee,
> See how cruelly wounds the bee!'
> Smiling, answered him his mother,
> 'Thou thyself are such another;
> Of thy tiny venomed dart
> Think how cruel is the smart.'"

Andrew Lang's prose rendering of the same is:

"The thievish Love—a cruel bee once stung him as he was rifling honey from the hives, and pricked his finger-tips all; then he was in pain, and blew upon his hand, and leaped, and stamped the ground. And then he showed his hurt to Aphrodite, and made much complaint, how that the bee is a tiny creature, and yet what wounds it deals! And his mother laughed out, and said: 'Art thou not even such a creature as the bees, for tiny art thou, but what wounds thou dealest.'"

Lang remarks: "This little piece is but doubtfully ascribed to Theocritus. The *motif* is that of a well-known Anacreonitic Ode. The idyll has been translated by Ronsard." R. F. Cheetham has also translated the fortieth ode of Anacreon.

The study of these various versions of one original *motif* is very interesting, and of value in comparative literature.

A. F. CHAMBERLAIN.

TORONTO, ONT.

City Nomenclature.—The following descriptive popular names of Canadian cities may be of interest:

Toronto. The Queen City. The City of Churches.
Hamilton. The Ambitious City.
London. The Forest City.
St. Thomas. The Railroad City.
Stratford. The Classic City.
St. Catharines. The City of Masts.
Kingston. The Limestone City.
Ottawa. The Metropolis.
Montreal. The Island City.
Quebec. The Ancient Capital. The Gibraltar of America.
Halifax. The City by the Sea.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Alki.—The motto on the seal of Washington State, according to E. H. Nicholl in the *Popular Science Monthly* for June, 1889 (p. 260), "The motto on the seal of Washington Territory is a word used in Chinook, but native in origin, *i. e.*, "alki," meaning 'by and by,' or, 'in the future.'"

A. F. CHAMBERLAIN.

TORONTO, ONT.

"An Author's Love" (Vol. iii, p. 140).—Miss Elizabeth Balch, the author of "An Author's Love," is the daughter of the late Rev. L. P. W. Balch, D. D., an Episcopal clergyman. She has lived a great deal in Europe, and is a thorough French and German scholar. Her first work was "Mustard Leaves," the scene of which is laid in New England. This was followed by "Zorah," an Egyptian story. Miss Balch, then under contract with the Macmillans, wrote a number of papers on "Old English Homes," in which she described the historical places of England. As in many of these articles there were engravings of family pictures which had never before been copied, the series proved very popular in England, and attracted a good deal of attention. In "An Author's Love," her latest book, she has produced a work of a very much higher order than anything she had done before. In England it has been a great success, Mr. Gladstone having written a most complimentary letter about it. In it he says: "The book exhibits rare powers on every page, is full of charm, provocative of cu-

riosity, and a work executed with immense talent."—*Current Literature.*

Sea Blue-Bird (Vol. iii, p. 127.) The swallow is not due in the South of England until about April 18. It can scarcely be the bird intended. ORYX.

NEW JERSEY.

High-Geranium Science.—I lately heard an old woman boasting of her fine high-geranium, meaning hydrangea, and I also heard a rustic fellow complaining that his paper mulberry-trees put him to a great deal of trouble with their *sciences*—that is *scions*, or suckers. OLAX.

NEW JERSEY.

Welsh Rabbit (Vol. iii, pp. 49, 103). —On the bill of fare of the English steamers "Digby Chicken" is the polite name for red herring. M. A. N.

NEW YORK CITY.

Artists.—Please let me know, through your columns, the comparative standing of Frederick Barnard, J. D. Linton, and W. Small as artists. I understand that they are English. Are they members of the Royal Academy, and do they rank with Whistler and Meissonier?

PHILADELPHIA, PA. M. CREMER.

I know *Linton* as an eminent engraver on wood, who has done admirable work, but don't know his initials to be J. D.

The other two I know nothing of, and don't find their names in the books.

It is curious to find *Whistler's* and *Meissonier's* names coupled together, for they have nothing in common. JOHN SARTAIN.

PHILADELPHIA, PA.

BOOKS AND PERIODICALS.

Our English, by Adams Sherman Hill, Boylston, Professor of Rhetoric and Oratory in Harvard University. Harper & Brothers, New York city.

This is one of those books that, though it may please the "unskillful, cannot but make the judicious grieve." It contains, to be sure, a certain amount of grammar-school sense, but that is all, and the worst of it is that the author parades as an opponent of the very practices that he champions. "Among the things," he says, "which teachers of every class should struggle against is what I must be pardoned for calling 'school-master's English,'" and yet a little further on in the volume you find a quibble about the period and comma in the address on an envelope.

Then, again, what can one say of these two sentences? "Every year Harvard (Mr. Hill is a professor there) sends out men—some of them *high scholars* (!) whose manuscripts would disgrace a boy of twelve" (p. 15), and "Eton and Harrow boys, though they receive little training in their own language, write better English than American boys of the same age. * * *" Further on, "every educated Frenchman writes idiomatic French" (p. 25). Does not this look as if something was wrong with Professor Hill's methods? The following sentence I quote as a fair instance of the maxim: "Take care of the sense and the sounds will take care of themselves."

"If there is method in the arrangement of the words in a sentence, of the sentences in a paragraph, and of the paragraphs in an essay, the essay as a whole will mean something, if the writer has a meaning, and something definite."

Who would be willing to deny it?

The Atlantic, for August, contains Mr. James Russell Lowell's poem, "How I consulted the Oracle of the Goldfishes," which covers nearly six pages of the magazine. Mr. James shows his immense cleverness in an incidental account of a play at the Theatre Francais, and a visit behind the scenes, which, to lovers of the drama will be interesting for its vivid pictures of this celebrated theatre. "The background of Roman History"—the half mythical, half historical period of the travels of Æneas—is interestingly treated by H. W. P. and L. D.; H. W. P. being the disguise of Miss Harriet Waters Preston. "The German Boy at Leisure" shows us that the lad in the German gymnasium is not quite so overworked as one is accustomed to think. John Fisk has a remarkably good historical paper on "The French Alliance and the Conway Cabal." It also includes other valuable papers, and among them a review of Emerson's Concord life by his son, which will be read with interest.

There is a paper published at New York that is certainly a unique publication. It is called *Printers' Ink*, and its object is to teach its readers the art of successful advertising. *Printers' Ink* is intended to aid the inexperienced advertiser by showing him how to avoid such errors, and by teaching him how to advertise so as to get the greatest returns for the least expenditure, which is the basis of successful advertising.

The Cosmopolitan, for August, is rich in good light reading and admirable illustrations. The "In the Field Papers" this month take us to the Grand Prix, and a better set of pictures have not accompanied any article in the magazine. A bit of very pleasant reading is "A Trip to Delecarlia," by W. W. Thomas, Jr. There is an excellent portrait of Cardinal Gibbons accompanying an article on the "Dignity, Rights, and Responsibilities of Labor."

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NOTES.

"THAT'S THE CHEESE."

It often happens that popular slang phrases, however absurd they may seem, prove, on investigation, to be nothing more than a slight corruption of some perfectly correct expression in our own or another language. In the present instance, if we are to follow the train of reasoning suggested by Dr. Brewer, we need go no further for *cheese* than to our own Anglo-Saxon, where we find the verb *ceosan*, to choose;—hence, "that's the cheese" would be, "that's what I would choose," or "the thing which I would choose;" and, by way of illustration, we may quote Langland, who in the "Vision of Piers Ploughman," says:

"Now thou might cheese (old English for choose)

how thou couetest to cal me, now thou knowest all mi names." And again, Chaucer: "To *chese* whether she wold marry or no."

Professor Palmer would carry us a little farther, for he derives *cheese*, as it appears in our slang phrase, from the Romany or Gipsy dialect, where *cheese* has the significance of *thing*. Now the Gipsies came originally from India, and their *cheese* is identical with the Hindustani *cheez*, or *chiz*, both meaning *thing*. The expression "that's the cheese" therefore, is simply "that's the thing," which is, of course, only an abbreviated form of Brewer's deduction, "that's the thing which I would choose;" and practically amounts to the same *cheese* (if one may be allowed the substitution).

To say "it is just the cheese," means, "it is quite the thing." "Comme il faut;" and "that's the Stilton," or "that's the Cheshire" is but a transformation of *cheese*.

It has been suggested that, since we have derived our slang phrase "that's the ticket" from the French "C' est l'etiquette," it is very possible that "that's the cheese" may be "C'est la chose;" and, indeed, one writer claims to have known the wit who first translated "C'est une autre chose" by "that's another cheese." It is said that the expression "that's the cheese," which (as shown in "Stray Leaves from the Diary of an Indian Officer") had long been in common use in India, was first introduced into England by the eminent comedian David Rees, who was celebrated for his original bonmots on the stage. The phrase occurred in a play called "The Evil Eye," the scene of which was laid in the Morea; and was suggested, Rees said, by his having heard the following story:

There was once an old woman in the north of Ireland, who had living with her a grandson, a youth whose appetite was considered something voracious. It was the subject of frequent remark among the neighbors, and the old woman, in speaking of it one day, gave the following illustration of his readiness to eat anything, without regard to taste or smell. On one occasion she had purchased a piece of brown soap, and placed it upon the window-sill; some hours afterward she said "Paddy, where's the soap?" "Soap," said Paddy, "what soap?" "Why," replied his grandmother, "the soap that was on the window-sill." "O granny!" said he, "that was the cheese." This was a standing joke on Paddy, and became a popular phrase ever afterward.

IS OWEN MEREDITH'S "LUCILE" ENTIRELY ORIGINAL, AND WHO FIRST CLAIMED IT WAS NOT?

After examining all the testimony which has been accumulated in reference to this most interesting subject, one is almost unable to decide definitely whether to regard "Lucile" as a plagiarism or a translation.

In January of 1881, a member of the Contributors' Club wrote to the *Atlantic Monthly*, detailing the discovery of a remarkable likeness which had been found to exist between Owen Meredith's "Lucile" and George Sand's novelette "Lavinia, an Old Tale," published about 1853. The writer proceeded with some care to direct attention to the most noticeable points of resemblance between the French prose and the English verse. And, indeed, the most unobservant reader could not fail to be struck by the similarity.

The names of the chief personages have undergone a transformation, but their past and present circumstances are almost identical. Lavinia Buenafé, some ten years before the story opens, had been engaged to Sir Lionel Bridgemont, the hero of the tale. She was a Portuguese and a Jewess, ardently devoted to her English lover, but in a violent fashion that had caused the fickle young nobleman to become weary of his too easy conquest, and willing to accept her dismissal, which had followed a lover's quarrel.

During the years that have elapsed since that rupture Lavinia has married an old lord, and is now a rich widow—Lady Blake. When the story opens, Lionel, who has been traveling through France, is staying at Bigorre, where are also his betrothed, Miss Margaret Ellis, her mother, and his friend, Henry, who plays the same cousinly *rôle* of mentor and companion as that assumed by

"my lord's Cousin John" in the poem. In this tale, however, he is a relative of Lavinia, and the prudent but sympathetic champion of her cause.

The first chapter discovers the hero much perplexed by the arrival of a letter from Lavinia, who, established in a château at Saint Sauveur, has heard of his arrival in the neighboring town of Bigorre, and writes to ask that he will return her letters in accordance with the promise made when they parted long years before. His embarrassment arises from her added request that he will deliver the packet in person, the fulfilment of which is rendered peculiarly difficult by reason of a projected excursion to Luchon with Miss Ellis and her friends, from which he knows not how to excuse himself.

Cousin Henry comes gallantly to the rescue; and, under the pretense of an illness which confines him to his room, Lionel and his faithful friend depart secretly for Saint Sauveur, the former chafing at the necessity for the journey, while the jovial Henry indulges in good natured raillery at his companion's expense. The incidents which immediately follow are familiar to all readers of "Lucile."

The travelers refresh themselves at an inn; and while waiting for the hour of rendezvous, saunter in at a public ball, then in progress at one of the fashionable resorts. There they hear the crowd talking of the beautiful Lady Blake, who is regarded as the belle of the season, and who is, at that moment, dancing with the Comte de Morangy, her devoted attendant and supposed suitor. Lionel withdraws from the scene, weary of listening to her praises, and without having seen her. When the proper moment arrives, he presents himself at her door, which is opened by an old negress whom he recognizes as the nurse Pepa, who had been with Lavinia during the days of their former intimacy.

It is this scene which has been selected by the correspondent of the *Atlantic* to be rendered in parallel columns with the corresponding passage in "Lucile." For the sake of extending the illustration I will choose other portions of the work for similar treatment, not taken in regular succession.

LAVINIA.	LUCILE.
On est simplement logé aux eaux des Pyrénées, mais, grâce aux avalanches et aux torrents qui, chaque hiver, dévastent les habitations, à chaque printemps on voit renouveler ou rajeunir les ornements et le mobilier.	One lodges but simply at Serchon, yet, thanks To the season, that changes forever the bank of the blossoming mountains. And the torrent that falls faintly heard from afar, One sees with each month of the many-faced year A thousand sweet changes of beauty appear.
La maisonnette que Lavinia avait louée était toute lambuisée en bois résineux à l'intérieur.	The châlet where dwelt the Comtesse de Nevers, Rested half up the base of a mountain of firs. And the walls, and the roofs were built of resinous woods.
Lavinia entra tandis que Lionel était plongé dans cette contemplation. Elle se rappelait le temps où il lui aurait semblé impossible de revoir Sir Lionel sans tomber morte de colère et de douleur. Et maintenant elle était là, douce 'calme, indifférente peut être.	Just then Lucile entered the room undiscerned By Lord Alfred, whose face to the window was turn'd In a strange revery. The time was when Lucile, In beholding that man, could not help but reveal The rapture, the fear, which wrench'd out every nerve In the heart of the girl from the woman's reserve. And now—she gazed at him, calm, smiling, —perchance Indifferent.

Unmindful of the flight of time, Lionel, after the first surprise, finds himself renewing the impressions of his youth. Their interview is interrupted by the arrival of the Comte de Morangy; Lavinia begs Lionel to retire, and he withdraws to a balcony, where he becomes the unwilling listener of a declaration of love. When the visitor has gone, Lionel returns to Lavinia, betrays his own re-awakened interest in her by inquiries as to the answer she means to give to the Comte's offer, and, after exchanging their letters, he takes his leave.

The next day, instead of returning to Miss Ellis, he follows Lavinia into the coun-

try whither she has ridden with a party of friends. They are overtaken by a terrific storm, during which Lionel manages to find a place at her side. All his old passion has returned, and he forgets his plighted word to another, in the joy of being near her. She calls his attention to the magnificence of the lightning.

"Je ne vois rien ici que vous Lavinia, lui dit-il avec force—je n'ai d' émotion qu'à vous sentir près de moi."	"Lucile! I hear, I see, naught but yourself. I can feel Nothing here but your presence."

Flinging honor to the winds, he now beseeches her to forget the past; to allow him to atone for the wrong he has done her. To this she makes reply:

"Lionel, vous m'avez fait des offres dont je sens tout le prix. Je n'y peux répondre sans y avoir mûrement refléchi." "O Dieu! C'est la même réponse qu'à M. de Morangy!" "Si vous m' aimez vraiment, Lionel, vous allez me jurer de m'obéir.'	"You have made to me, Alfred, an offer I know All the worth of, believe me I cannot reply Without time for reflection." "Alas! 'tis the very same answer you made to the Duc de Luvois." "If you love me, obey me."

The reply comes, and with it Lavinia's last farewell, and after a short season of lamentation, Lionel returns to the inevitable —and Miss Ellis.

Here the story of Lavinia ends. The hero's subsequent marriage to the fair English girl, his after encounter with his former love, his reformation, his courtship of his wife, and the final happy dénoûment in the Crimean hospital—are all the work of the English poet.

The writer who thought he had been the first to discover the true origin of "Lucile," says that his bosom swelled with importance as he contemplated the thought that he was the custodian of a secret which would affect the reputation of so exalted a personage as the late Viceroy of India! Before publishing his discovery, however, he learned from a friend that the claimed "plagiarism" had already been recognized in England, but "for some reason failed to make a sensation." The press and the public seemed desirous of hushing up the matter; "perhaps because it impeached the honor of a British peer, and thus reflected upon the national character." This completed the first installment in the *Atlantic*. In the course of a few months another article appeared, from the pen of one who claimed to have been long cognizant of Owen Meredith's literary thefts. The writer goes on to state: "More than twelve years ago I wrote an article, called 'Owen Meredith as a Plagiarist,' and sent it to a British quarterly review—it was not published—and I never saw it again—but English people were not ignorant of the charges which it contained. The authoress of 'A Week in a French-Country-House' [Miss Thackeray] told me that she had seen an article in one of their periodicals, in which pages from 'Lucile' and 'Lavinia' were printed in parallel columns, yet I saw the gentleman who bears the pseudonym of 'Owen Meredith' dining unabashed at her table."

All this is, of course, very shocking, and displays a frightful moral depravity on the part of "the late Viceroy of India."

A few years ago, a Mr. Page McCarthy, of Richmond, Virginia (whether identical with either of the writers quoted above I know not), published (Carlton & Co., N. Y.) an English translation, under the title of "The Love Letters of Lady Blake," and on the title-page stated that it was the work upon which Lytton had based "Lucile." It would seem as if Owen Meredith must have quailed under such a fire as that, directed upon him at long range, from the shores of the Atlantic! But, no, we hear that even his appetite was not impaired! He dined like any Christian whose soul is free from guilt!

The truth is, there is good reason to suppose that his conscience had been relieved by honest confession, many years before the belligerent Americans fulminated their judgment against him. In a cheap edition of "Lucile," published by Hurst, 122 Nassau street, N. Y., I find, following the usual Dedication to his father, an Introduction from the author, in which he states very distinctly that, having been accused of plagiar-

ism, he begs to call attention to the fact that he acknowledged his indebtedness to George Sand's prose romance of "Lavinia," in his Introduction to the first edition of "Lucile." (Candor compels me to admit that a careful examination of a copy of this first edition fails to reveal a trace of any such Introduction, but I would rather regard the omission as a singular defect of that copy than a reflection upon Owen Meredith's honesty.)

In this he says he had related the whole truth. He had borrowed—so had Chaucer and Shakespeare. In his case, his only regret was that he had not taken *more*. The source was so worthy of reproduction.

It is true that this edition of Hurst's is quite devoid of date—always a suspicious circumstance—and it is, undoubtedly a "pirated" reprint of an English edition. Nevertheless, it would be too preposterous to suppose he had invented the confession signed by Owen Meredith; and, if the statement therein contained be a fact, may we not answer the query with which we started by saying that "Lucile" is *not* entirely original, but that the fact of its having been deduced from the work of another writer was admitted on the occasion of its first appearance by *the author himself*. Surely no charge of plagiarism could have antedated this first Introduction.

As for the American claimants to the honor of having been first to detect the "theft," they were anticipated not only in England but in France. I am informed by a friend (a Frenchman), who was then a resident of Paris, and in regular attendance upon the "conférences" at the Sorbonne, that shortly after the appearance of "Lucile," at a lecture there delivered by Taine, he *heard* the latter expatiate upon the likeness between the new English poem and "Lavinia," and that at the time both he and his fellow-students had supposed the assertion of this resemblance was quite original with Taine.

It must be acknowledged that Owen Meredith has borrowed widely and unsparingly. But is not his silence as the source of all these thoughts in a measure flattering to his readers? May we not accept this tendency of his as but "the unconscious sympathy of the mocking-bird," and without straining our conscience in the case of "Lavinia," feel, with the "Philistine," grateful to Owen Meredith for having "transformed" it into "Lucile"?

WHO FIRST CALLED ENGLAND "A NATION OF SHOP-KEEPERS"?

(Vol. ii, p. 113.)

This *mot* is one of many generally ascribed to Napoleon Bonaparte, although the most superficial research reveals the fact that the expression did not originate with him.

The earliest instance of its use is attributed by Bartlett and others to Tucker, Dean of Gloucester, who, in a tract published in 1766, in speaking of the English tradesmen, said: "And what is true of a shop-keeper is true of a shop-keeping nation." Again, in Adam Smith's "Wealth of Nations" (Vol. ii, ch. 12, pt. 8), published in 1775, we find, "To found a great empire for the sole purpose of raising up a people of customers, may, at first sight, appear a project fit only for *a nation of shop-keepers*."

The same phrase is also said to occur in an oration purporting to have been delivered by Samuel Adams, at the State House in Philadelphia, on August 1, 1776. But of this Wells, in his "Life of Adams," says: "No such American edition has ever been seen, but at least four copies are known of the London issue." This English edition was reprinted "for E. Johnson, No. 4, Ludgate Hill, 1776." A German translation of this oration was also made (probably at Berne, though the place of publication is not certain) in 1778.

It should be observed, however, that in none of these cases cited was the expression "a nation of shop-keepers" applied to the English in a spirit of ridicule or contempt. A distinction which separated in a marked degree this use of it from that made by Bertrand Barère, in his speech delivered in the National Congress, on June 11, 1794 (or June 16, according to some authorities), in defense of the Committee of Safety.

In this address Barère proclaimed that Lord Howe, on the famous 1st of June (1794), had been defeated by Villart Joy-

euse! Having the impudence actually to describe the battle as a French victory: "Our fleet, though fourteen ships inferior in number, and to leeward of the English, made them feel our vengeance, and obliged them to abandon to us the scene of action. Seven of our vessels were dismasted, and there is reason to believe that one of their three-deckers went to the bottom. Let Pitt, then, boast of his victory to his *nation of shop-keepers* ('sa nation boutiquière')." (This speech is reported in the "Political State of Europe," 1794, p. 2, a very scarce work, it is said, to be found only in the Advocates' Library at Edinburgh.)

As has been stated, Napoleon was the alleged author of the offensive epithet. The period when the outcry against this supposed insult became loudest and most prevalent was that which succeeded the rupture of the peace of Amiens, May 12, 1803. Scott ("Life of Napoleon," Vol. v, ch. 4), speaking of that time, and the renewal of the war, says: "To Napoleon, the English people, 'tradesmen and shop-keepers,' as he chose to qualify them, seemed assuming a confidence in Europe which he conceived far beyond their due." While Hazlitt, quoting from O'Meara, makes Napoleon himself assume the responsibility for the expression.

He is speaking of England's participation in continental affairs: "Your trying to make yourselves a great military power, instead of attending to the sea and commerce, will yet be your ruin as a nation. You were greatly offended with me for having called you *a nation of shop-keepers*. Had I meant by this that you were a nation of cowards you would have had reason to be displeased, but no such thing was ever intended. I meant that you were a nation of merchants, and that all your great riches and your grand resources arose from commerce, which is true. Moreover, no man of sense ought to be ashamed of being called a shop-keeper; but your Prince and your ministers appear to wish * * * to make you ashamed of your shops and your trade, which have made you what you are. Stick to your ships, your commerce, and counting-houses, and you will prosper."

This was in 1817, when Napoleon was at St. Helena, some fourteen years before the English had, indeed, taken great umbrage at the expression used. An Englishman, writing of that period, said (in the *Anti-Gallican*, No. i, p 24): "Bonaparte, while himself saluted in our daily press, in our loyal meetings, and in our patriotic placards with such titles as 'Tyrant,' 'Corsican,' 'Despot,' 'Corsican Usurper,' nay, 'Corsican Mulatto,' was simultaneously charged with holding shocking bad language toward our noble selves, and amongst offensive terms styling us *a nation of shop-keepers!*"

At the York meeting, July 28, 1803, Mr. Stanhope is reported to have said: "The Chief Consul of France tells us that we are but a nation of shop-keepers. Let us shop-keepers then, melt our weights in our scales and return him the compliment in bullets!" To the same effect the London *Times* a few days before (July 7th) had said "Bonaparte has frequently denominated us a nation of peddlers;" and again, on October 4, 1803: "The spirit and unanimity of the country must, by this time, have taught the Corsican Usurper that this *nation of shop-keepers*, is determined to keep its shops!" While the author of a patriotic broadsheet (London, 1803), adopting as if in defiance or derision, the signature of "A Shop-keeper," intrepidly inquires: "Shall we merit, by our cowardice, the titles of 'sordid shop-keepers,' 'cowardly scum,' and 'dastardly wretches,' which in every proclamation he (Napoleon) gives us?"

From all these instances it became very evident that the obnoxious epithet was generally regarded as Napoleon's own coinage. Surely such a storm of righteous indignation would have been a little absurd if the insulted nation had recognized it as a mere quotation. Still there are some allusions, which show that even then all were not quite sure of its original manufacture. Some of the most violent in their denunciations accuse only France and the French, not Napoleon individually. Tom Dibdin, in the song which was sung by Mr. Fawcett, at Covent Garden, September 12, 1803, wrote thus indefinitely:

> "They say we keep shops,
> To vend broadcloth and slops,
> And of merchants they call us a sly land

But though war is their trade,
What Briton's afraid
To say he'll ne'er sell 'em the Island?"

After the excitement of this period, the expression became a very common one. The Emperor Francis Joseph II said to Napoleon in 1805: "The English are a nation of merchants. To secure themselves the commerce of the world they are willing to set the continent in flames." It is indeed with this expression, "a nation of shopkeepers," as Trench has said: "Memorable words of illustrious men will frequently not die in the utterance, but pass from mouth to mouth, till at length they have received their adoption into the great family of national proverbs."

QUERIES.

Men of Grutli.—Who were the "Men of Grütli"? D. V. C.
BALTIMORE, MD.

The men of Grütli were the mythical heroes of Switzerland. Werner Stauffacher, Erni, of Melchthal, and Walter Fürst, of Uri, who are said to have assembled on the meadow called Grütli, on the shore of Lake Lucerne, to form plans for the deliverance of their country from Austria. Their enterprise was crowned with success.

The site was purchased by the Swiss Republic in 1859.

Charing Cross.—Why was Charing Cross, London, so called? D. V. C.
BALTIMORE, MD.

There are three explanations of the origin of the name.

1st. That it was named from the village of Cherringe, Westminster.

2d. That it took its name from the stone cross set up in honor of Eleanor, the *chère reine* of Edward I. On the route from Lincolnshire to Westminster the king had stone crosses erected at each of the nine places where her remains rested.

3d. From *charan*, the Saxon word meaning to turn, "both the road and the river making a bend here."

In 1660 the regicides were put to death on this spot, and in 1674 a statue was erected in Charing Cross to Charles I.

Golden King.—Who was the "Golden King"? D. V. C.
BALTIMORE, MD.

Perhaps Midas, King of Phrygia, is meant, under whose touch all things turned to gold.

Liberty Pole.—What is the origin of liberty poles? D. V. C.
BALTIMORE, MD.

See AMERICAN NOTES AND QUERIES Vol i, p. 81.

The Lot of Rods.—What is meant by the "Lot of Rods"? METZ.

The fourteenth law of the Frisans ordered that the discovery of murders should be made by means of divining rods used in church, and these rods should be laid before the altar and on the sacred relics, "after which God was to be supplicated to indicate the culprit." This was called the "Lot of Rods," or "Lan-teen," the "Rod of Rods."

Putnam Phalanx.—What is the history of a society called "The Putnam Phalanx"? founded August 13, 1858, as shown on a flag printed by J. C. Buttre, which has a portrait of Gen. Israel Putnam in an ornamental surrounding, and below the portrait the words "Putnam Phalanx"—"Founded August 13, 1858"—with a motto—"He dared to *lead* where any dared to follow."

Was there ever a portrait published of Peter Force, or of Col. or Captain Cresap?
M. O. WAGGONER.
TOLEDO, OHIO.

The "Putnam Phalanx" was a military company of Hartford, Conn. In October, 1859, it visited Boston, Charlestown, and Providence. A handsome pamphlet, giving an account of the trip was published, and the plate mentioned by your correspondent was engraved as a frontispiece.

There is a wood-cut portrait of Peter Force in Lossing's "Historical Record."
F. D. STONE.
PHILADELPHIA, PA.

Caerlaverock Castle.—By whom and when was Caerlaverock Castle, Dumfrieshire, Scotland, founded? E. C. M.
PHILADELPHIA, PA.

Caerlaverock Castle, the ruins of which at present remain, was the ancient seat of the Maxwells of Nithsdale; it was founded in 1425.

Washington's Schoolmaster.—Who was George Washington's schoolmaster?
MARTIN.
McCONNELLSTON, PA.

George Washington's first schoolmaster was Master Hobby, a tenant of his father, and the sexton of the parish chapel. He studied surveying under Master Williams.

Judge's Black Cap.—What is the origin of the judge's wearing a black cap in passing a death sentence? MARTIN.
McCONNELLSTON, PA.

The black caps worn by the judges is of high antiquity, it is a part of the judge's full dress and probably came from the fact that the Greeks, Romans, and Anglo-Saxons as well as the Hebrews (2 Sam. xv, 30) regarded covering the head as a sign of mourning.

Paying the Piper.—What is the origin of the saying "to pay the piper"?
MARTIN.
McCONNELLSTON, PA.

Brewer says ("Dict. of Phrase and Fable") that "Paying the Piper" refers to the legend of the Pied Piper of Hamelin, who agreed to rid the town of rats, and then the question arose who was to pay the piper? But the form of the saw—"those that dance must pay the piper"—seems to make this doubtful.

Pigeon English.—Why is "Pigeon English" so called? MARTIN.
McCONNELLSTON, PA.

Pigeon English=pigeon talk=business talk, by the following euphonic changes: *business, bidginess, bidgin, pidgin, pigeon.* It is a jargon of English, Portuguese, and Chinese, used in commercial transactions in China.

Walking the Chalks.—What is meant by "Walking the Chalks"?
MARTIN.
McCONNELLSTON, PA.

To walk the chalk means "behave yourself as one on trial," and refers to the ordeal on shipboard by which men suspected of drunkenness were tried; a straight line being drawn along which they were to walk, without swerving to left or right.

Walk your chalks means "get out," and refers to the fact that lodgings for the royal retinue were marked with chalk by the Marshal and Sergeant-chamberlain, and the inhabitants compelled to vacate them. The phrase, as given above, is a corruption of "walk, you're chalked." In 1638, when Mary de Medicis came to England, Sieur de Labat was instructed "to mark all sorts of houses commodious to the retinue in Colchester."

The same custom is referred to in the "Life and Acts of Sir W. Wallace."

Juvenile Stories by Lamb.—Is Charles Lamb the author of some juvenile stories; if so, what is the name of the volume in which they appear? (?)

Possibly the book that is wanted is "Tales from Shakespeare," by Charles and Mary Lamb.

REPLIES.

The Names of the Days of the Week (Vol. ii, p. 58).—Although the institution of the week, in its present form, is Jewish and Christian, the names of the days are derived from the Roman and Teutonic gods because of the knowledge of human nature of the early Christian Church. The early missionaries adapted the local religion to the Christian religion wherever they could. They identified the heathen gods with the Father and the Son, where they could; adapted heathen stories and heroes into ecclesiastical legends and saints, and named the days of the week after heathen gods and goddesses. They seemed to think that it would make a convert more at home in his new religion if he could feel that his old deities were

converted with him. An instance of this adaptation of heathen customs to church rites is to be found in the case of St. Valentine's day. The Romans sent love-messages and tokens one to another at the feast of the Lupercalia (Vol. ii, p. 181); the custom was harmless and too deeply rooted to be abolished; so the church fathers invented St. Valentine, and gave the practice the cover of sanctity. There are many other instances.

R. G. B.

NEW YORK CITY.

Rock Dunder (Vol. iii, p. 8).—Is not the "Rock Dunder" the same as the Dunderberg, a hill on the east side of the Hudson, near Peekskill? The Dunderberg certainly looks rocky and hard enough; I presume it has been climbed, though I never heard of any one who had climbed it; and standing prominent on the Dutch river, it seems to me very probable that it may have got into some local proverb, such as "hard as Rock Dunder."

R. G. B.

NEW YORK CITY.

Parliamentary Statutes Punctuated (Vol. i, p. 153)—The statutes of Great Britain as enacted by the Sovereign and the "Lords Temporal and Spiritual and Commons" are punctuated, the period, colon, semicolon, and comma being the marks used. As far back as the time of Anne they were punctuated.

R. G. B.

NEW YORK CITY.

Bloody Bridge (Vol. iii, p. 141).—This is the nickname of the Barrack bridge in Dublin, which crosses the Liffey about one-third of the way from the Queen's to the King's bridge. The first bridge was built in 1670; and shortly thereafter, in an apprentice-riot, four rioters were killed by the troops on the bridge. The nickname is hereditary, evidently, for the present bridge was begun only about thirty years ago.

R. G. B.

NEW YORK CITY.

King Sent his Sons to Prison (Vol. iii, p. 141).—Francis I of France, after the battle of Pavia (1525)—being imprisoned by Charles V of Spain—thus obtained his release from confinement.

M. R. S.

SENECA FALLS, N. Y.

REFERRED TO CORRESPONDENTS.

Dornick and Donock.—In Pennsylvania and the West these words are often heard, meaning a cobble-stone or large pebble. What is their origin?

MINAX.

NEW JERSEY.

The Lost Arts.—What are called the "Lost Arts"? CYRUS VANSYCKLE.

BALTIMORE, MD.

Bitter End.—What is the origin of the phrase, "To the bitter end"? (?)

BALTIMORE, MD.

Family Compact.—What is known as the "family compact" in European history? MARTIN.

MCCONNELLSTON, PA.

Green Color for Bank-notes.—Who proposed the green color for bank-notes, and why is it preferable to any other color?

MARTIN.

MCCONNELLSTON, PA.

He who Died at Azan.—Who is meant by "He who died at Azan," in Sir Edwin Arnold's fine poem of that title? For, in spite of Rev. Mr. Wilkinson, I think we must all concede that Sir Edwin is a true poet. *Azan* I take to be a time, not a place; *azan* or *adan* is the ordinary call or chant of the muezzin at prayer-time.

SMILAX.

NEW JERSEY.

Inscription on Monroe's Tombstone.—Who was the author of the inscription on Monroe's tombstone in Hollywood cemetery? (See Hart's "Manual of American Literature.") C. C.

Indian Child Raised by Jackson.—Is the Indian child Jackson raised still living; if so, where? C. C.

COMMUNICATIONS.

Prophetic Dreams (Vol. ii, p. 42).—A grand-uncle and aunt of mine had taken passage from Liverpool in the Collins' line steamer "Atlantic." The night before they

were to leave London for Liverpool, my grand-aunt dreamed that the steamer collided with another vessel; and in her dream both vessels were "blotted out." The dream made such an impression on her that she prevailed on her husband to give up his passage; and on reaching Liverpool, he did so. The "Atlantic" was run down by the "Vesta," and all but the boat's crew were lost. R. G. B.

NEW YORK CITY.

Nitocris' Tomb (Vol. ii, pp. 153, 253).—According to a writer in the *London Graphic*, and *Harper's Weekly*, Nitocris, or Rhodope, was the original Cinderella. A story, with pictures, was printed in these weeklies within two or three years, called "An Egyptian Cinderella."

R. G. B.

NEW YORK CITY.

The Use of the Long S (*ſ*).—In looking through the British Statutes, it is interesting to note that the long *s* is used invariably up to the year 1807, when it is replaced by the present short letter. That is, the change was made between the 37th–38th and the 38th–39th of George III. I do not know when a similar change was made in other countries; in France, however, it was made before that time, for in an edition of "Ossian," printed in "l'an 6" (1798) there does not seem to be a single long *s*.

R. G. B.

NEW YORK CITY.

Cowan (Vol. iii, p. 77).—The plant called "Cowan" (*Cowania plicata*), to which reference has been made in AMERICAN NOTES AND QUERIES, is one of much interest. It bears a handsome red flower, much like a rose; and, indeed, is nearly related to the rose. It is a half-hardy plant in cultivation, and one which well deserves the attention of plant-lovers. It was named in honor of Mr. James Cowan, a merchant and plant-collector. HENDRYX.

NEW JERSEY.

Whist and its Meaning (Vol. ii, p. 20).—I find the following in Pope's verses to Martha Blount:

"Thus from the world fair Zephalinda flew,
Saw others happy, and with sighs withdrew * *
She went to plain work, and to purling brooks,
Old-fashioned halls, dull aunts, and croaking rooks.
To part her time 'twixt reading and bohea—
To muse, and spill her solitary tea.
* * * * * * * *
Some squire, perhaps, you take delight to rack,
Whose game is *whisk* whose treat a toast in sack.
Whose laughs are hearty, though his jests are coarse—
And loves you best of all things—but his horse."

The last line, by the way, suggests Tennyson's

"Something better than his hound, a little dearer than his horse."

READER.

DENVER, COL.

Oldest Ruin in Rome.—Perhaps not the very oldest, but certainly among the oldest ruins of Rome is the "Agger," an embankment built by Servius Tullius. This wall has been traced nearly around the city, inclosing six of the seven hills. It excluded the Pincian, and crossed the Esquiline Hill. For many years a portion of this wall was visible in that part of the city about half a mile northeast of the railway station. Recently about one mile of its extent has been uncovered. That part of the wall which crosses the Appian Way is often asserted to be a portion of the one built by Romulus—a piece of nonsense which it is not necessary to deny. At the present time the only part of the Agger that has not been uncovered is the portion along the bank of the Tiber from the foot of the Aventine to that of the Capitoline Hill. There seems to be no reasonable doubt that this wall was built during the reign of Servius Tullius. J. W. REDWAY.

PHILADELPHIA, PA.

Was "Aladdin" one of the original "Arabian Nights"? (Vol. iii, p. 149).—From the moment Galland gave to France his translation of the Arabian fables, known then as "The Thousand and One Nights," since called more generally "The Arabian Nights," there has been controversy as to the authenticity of several of the stories. Nor was it a small contention. It has come down to us from the beginning,

and has included many of the best Oriental scholars, not only of the French, but in the English and German tongue. Several of Galland's translations were questioned as interpolations—"Aladdin," "The Forty Thieves," and others, but the former was the chief subject of attack. Were they genuine reproductions of Arabic MSS. or Galland's own handiwork? The general verdict was that Galland wrote them. The MSS. from which he translated did not contain them. They could not be found in other MSS. Lane left them out of his celebrated edition. Burton (though Burton, in his supplemental edition of "Aladdin" accepted it, as hereinafter shown) and Paine called them home-made, and their criticisms were generally thought just. On the other hand, it was claimed with equal tenacity that the stories were Oriental, and the controversy continued with no prospect of successful issue, until within this year, *tres bien merci*, the question has been settled, the authenticity of "Aladdin," and the other mooted fables decided, their Oriental derivation established, and the searcher after truth in literature has one less obstacle in his path.

The claims of "Aladdin" and the other doubted fables to Arabic origin were supported as strongly as they were attacked. One of the most enthusiastic of their supporters was the learned Jonathan Scott, LL. D., who, as recently as 1883, published in London his standard edition of four volumes, of which but one thousand copies were printed, when the type was distributed. In the preface he says, with confident emphasis:

"The existence in the Arabic language of the tales entitled "One Thousand and One Nights" has been so fully established on the evidence of Oriental travelers and scholars, such as Col. Capper, Mr. Dolloway, the late mentioned Dr. Russell, and others of our own countrymen, not to mention many respectable foreigners, that any further testimony to prove what can be no longer doubted has become unnecessary. Of the stories translated by Mr. Galland, Dr. Russell procured, during his residence at Aleppo, copies of a considerable portion of the original, and most of the tales are known to exist among the Arabic MSS. in the Vatican, the Royal Library of France, the British Museum, our Universities, and in private collections."

And he published "Alla-ad-deen" in Vol. iv. Further testimony to prove his emphatic declaration *was*, however, necessary, and we have it. In the *Book Mart* for June, 1888, page 31, is:

"M. Hermann Zotenberg, Keeper of Eastern Manuscripts in the Bibliotheque Nationale in Paris, has published within the last few days a volume called 'Histoire d'Ala Al-Din, ou la Lampe Merveilleuse: Text Arabe, public avec une Notice sur quel ques Manuscripts des Mille-et-Une-Nuits.'

"This book settles decisively the question of the origin of Galland's tales, on Galland's own authority. Sir Richard Burton told us indeed that M. Hermann Zotenberg had been lucky enough to obtain a copy of the Arabic text of the 'Nights' containing the originals of the story of 'Zeyn Al-Asnam' and, better still, of 'Aladdin.' From that recovered text Sir Richard made his translations of the two tales with which his readers are now familiar. At the same time Sir Richard Burton hinted that M. Zotenberg had much to disclose upon the originals of some of the other tales. Those disclosures are now before the world. M. Zotenberg has been fortunate enough to find Galland's journal, and Galland's journal records that on Monday, 25th of March, 1709, he met a certain M. Hanna, a Maronite of Aleppo, who had accompanied M. Paul Lucas, the Eastern traveler, to Paris. M. Hanna, then, at several later dates, told him Eastern tales, of which Galland was careful to make copious summaries to his journal. These tales included 'Aladdin,' the story of the 'Blind Man Baba Abdallah,' the story of 'Sidi Nouman,' the story of 'The Enchanted Horse,' the story of the 'Envious Sisters,' the story of 'Ahmed and the Peri Hanou,' the story of 'Ali Baba,' the story of 'Khodja Hasan Al-Habbal,' and the story of 'Ali-Khodja.' The Maronite Hanna even wrote out for Galland the Arabic text of the story of Aladdin. Here is indeed an astonishing revelation. The mystery of

the tales is solved at last, as far as Galland is concerned. But it has passed from Galland to Hanna—to the mystic Maronite, who has vanished into space like one of his own enchanters. Where did he get his marvelous budget of tales? Galland's reputation is satisfactorily cleared, somewhat at the cost of his imagination, and the shadowy figure of the Maronite Hanna takes his place in the puzzle. Who will track out his course? Who will tell us what became of him? Does Aleppo or Damascus rightly claim him? M. Galland in his journal attributes him indifferently to both these cities. Did he leave precious manuscripts behind him, and if so what has become of them? These are questions which must still tantalize the minds of the curious. In any case, thanks to M. Zotenberg, one vexed literary problem has been set at rest forever. Antoine Galland certainly was not the inventor of 'Ali Baba' or 'Aladdin' and the rest of the stories, whose origin was till this month veiled in obscurity. The year 1888 is, we are told by the wise, to be a lucky year. It has certainly begun luckily with the solution, partial indeed, but still highly satisfactory, of a literary problem which has perturbed scholars for many irritable generations." RAWE.

Moke (Vol. ii, pp. 95, 165; iii, p. 117).—"The English-Gypsy Index," by Mrs. Grierson, in the "Indian Antiquary" (Vol. xv, 1886), has (p. 17), "*Ass, mâgan*, female ass, *magarica*." These two words are from the work of Miklosich "Ueber die Mundarten und die Wanderungen der Zigeuner Europas. Theil V, Wien, 1875." It is possible that they may be etymologically connected with "moke" in the sense of donkey. Davies ("Suppl. English Glossary," 1881), quotes the word from Thackeray ("Newcomes," ch. xxx), with the remark, "*Moke*, a donkey, said to be a gypsy word." A. F. CHAMBERLAIN.

TORONTO, ONT.

BOOKS AND PERIODICALS.

The midsummer *Century* has for its opening article "The Stream of Pleasure—the River Thames," by the Pennells—husband and wife—who have written about and minutely pictured that gay and thronged resort of boats and boaters. Little and big, there are twenty pictures in this article alone. Mrs. Foote's "Afternoon at a Ranch" has also a midsummer air; and inland vacationists will find matter of interest in Dr. Weir Mitchell's profusely illustrated article on "The Poison of Serpents"—a line of inquiry in which he has made important discoveries. Remington, artist and writer, describes with pen and pencil his outing with the Cheyennes; and a group of well-known wood engravers—French, Kingsley, Closson, and Davis—describe in their own language, and with drawings and engravings by each, a wood-engraver's camp on the Connecticut River, as well as the methods of the American school of wood-engraving.

Of other articles nothing is more important than the chapters of the Lincoln History, which describe "The Chicago Surrender," "Conspiracies in the North," and "Lincoln and the Churches." In the last-named chapter the authors discuss Lincoln's religious character, and publish for the first time a document written by Lincoln himself which throws light upon this subject.

A highly interesting chapter in the Kennan series describes "State Criminals at the Kara Mines."

Professor David P. Todd, in an illustrated article, shows "How Man's Messenger Outran the Moon" at the time of the recent eclipse.

George W. Cable gives the true and extraordinary history of "The Haunted House in Royal Street"; Edward Bellamy, author of "Looking Backward," has a short story called "A Positive Romance"; and in this number is begun a three-part story by Joel Chandler Harris ("Uncle Remus"), entitled "The Old Bascom Place." The illustrations are by Kemble.

The frontispiece of this number of the magazine is a portrait of Alfred Tennyson from one of Mrs. Cameron's celebrated photographs; and in connection with this portrait the Rev. Dr. Van Dyke gives the results of his study of Tennyson's use of the Bible, under the title of "The Bible in Tennyson." Dr. Van Dyke incidentally discusses the relation of the English Bible to English literature.

One of the most interesting of the old masters (Fra Angelico) is presented in this number in the Cole-Stillman series, engraved from the originals by Mr. Cole. Three full-page engravings are given from the works of the "angelical" painter.

Current Literature.—The arrival of *Current Literature* with its monthly wealth of well-selected matter is something to be looked forward to with pleasurable anticipation, and it is only fair to say that it never disappoints. The August number contains an unusual amount of good reading, and all of its patrons must agree that they never before got so much for their twenty-five cents.

The American Booksellers' Illustrated Annual Bulletin of Summer Reading (J. B. Lippincott Co., Philadelphia, Pa.), is a handsome booklet of 75 pages, intended to furnish summer travelers with books not too heavy for vacation reading.

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NOTES.

"FRENCH LEAVE."

Webster gives: "French Leave, an informal departure"—and this definition seems to convey the usual meaning of the expression. The exact significance of the qualifying adjective, and all that it might, or might not mean, has engaged the attention and pens of many learned writers, whose various views may be gathered and submitted, although, after all is said, naught but uncertainty is assured.

Brewer is inclined to interpret the words literally; and finds in them an allusion to the fact that the French, when invading another country, systematically take what they require, asking no permission, and offering no equivalent or "good consideration," in other words: "French leave is

no leave;" a conclusion which reflects very gravely upon one of the earth's great nations, but, as the sentiment of an Englishman, is not unusual.

Hotten, in his "Slang Dictionary," says it means "to depart slily, without saying anything," that is, without permission; and the following extract from a newspaper, bearing date October 16, 1805, will show that this definition was an accepted one more than eighty years ago. "On Thursday last, Mons. J. F. Desgranche, one of the French prisoners of war, on parole at Chesterfield, took 'French leave' of that place, in defiance of his parole engagement."

Adam Smyth, in the "Sailor's Word-Book," also makes "French leave" mean "absent without permission." This would certainly coincide with any school-boy's interpretation of the phrase. When a soldier, sailor, servant, or school-boy takes "French leave," it is invariably understood that for the time being, at least, some one else stands in authority over him, of whom he is bound to ask permission, as of a superior. The phrase is, in this sense, often applied to men on duty who run away without consultation; or to those who are suddenly missing in time of action; and doubtless has an origin in the old-fashioned contempt of the English sailor for any Frenchman whom he knew to have escaped danger only to fall into the hands of the enemy—a bit of British swagger which meant "running away" from the English troops.

Another application of the phrase is in the sense of *purloining*, or taking without leave. As for instance, if a servant were to take "French leave" to retire from one's employ with some article which did not belong to him. This is frequently heard, though usually in a jocular manner, as "I took French leave to borrow your opera-glasses," implying a familiarity with another which would warrant great license of action.

Johnson and others give "leave" the meaning of *permission to depart*, and an article in *Frazer*, for May, 1864, in speaking of informal receptions then in vogue in Paris, says: "The visitors go without any formal farewells," which might be taken as completing the phrase; for, as Max O'Rell himself, says, "S'en aller sans dire adieu à personne' s'appelle en anglais, 's'en aller à la française.'"

But the custom of disappearing unobtrusively from a crowded reception—instead of elbowing one's way through a throng of people to reach the hostess and distract her conversation with some one else merely to murmur a few words of farewell—is of no fixed origin, but was the natural outgrowth of a necessity dictated by consideration. But its general adoption in England has given rise to the French expressions, "S'esquiver à l'anglaise," and "Se retirer à l'anglaise," which are constantly met with in newspapers (for these verbs any others may be substituted expressive of quiet departure).

The expression "French leave" has many equivalents in German. In Sander's "German Dictionary," we find, under "Abschied," "französischen Abschied nehmen"—explained "ohne Abschied weggehen;" quoted from Gutzkow; under "französisch," "französischen Abschied sansadien." In Hilperts' "German Dictionary," we have, under "Abschied," "Hinterder Thure Abschied nehmen" (very expressive), quoted from Fischart, and explained—"to go away without bidding farewell," to take *French leave;* and under "Stehlen,"—"sich aus einer Gesellschaft stehlen," translated, to take *French leave.*

Now Gutzkow was born in 1811, and Fischart lived from 1550–1589. We see, therefore, that the exact German equivalent for *French leave* is at least as old as the present century, and that the so-called English custom of withdrawing without a final leave-taking was an established practice in Germany three hundred years ago.

Finally, it has been suggested that *French*, in the phrase "French leave" may have no connection with the French people whatever, except what is implied by the etymology of the word *frank* meaning *free*, and that the expression may simply mean a permission which has been not granted, but assumed.

The French have returned the compliment, however, retorting with a similar phrase—"Prendre congé à la manière anglaise," and "Se rétirer à l'anglaise."

In Boisgobey's "L'Equipage du Diable," Vol. i, p. 372: "Il en profita pour disparâitre à l'anglaise, c'est à dire, sans prendre congé." *Figaro* of February 13, 1886, contains the phrase "partis à l'anglaise."

THE LEGEND OF CHILDE, THE HUNTER.

The "ancient and royal forest of Dartmoor" has been the scene of many legends and stories of moorland adventure, among which none is more famous than that of the bold hunter, Childe of Plymstock, whose fate has been celebrated in Carrington's spirited ballad, "Dartmoor," and in all the popular accounts of Devonshire antiquities.

This Childe, whose Christian name is unknown, was the last representative of one of the oldest families of Plymstock. He is supposed to have lived during the reign of Edward III (1327–1377), but very little is known of him beyond the fact that he was a gentleman, and possessed of vast estates.

Being childless, and with no heirs to inherit his wealth, he is said to have devised his lands to that church, wherever it might be, in which his body should find its last resting-place. It so happened, that some time after he had thus disposed of his temporal affairs, he was one day indulging in the pleasures of the chase—an amusement in which he found great delight—and, during the excitement of the hunt, strayed so far from his party that he was unable to make his way back to the place where they had separated.

It is no difficult matter to lose one's self in Dartmoor Forest, and old Childe's perplexity was increased by the fact that a heavy snow was falling, and it was impossible to recognize the usual landmarks.

Before long he began to realize that he was indeed in a very sore strait, and he bethought him what means he should adopt to keep body and soul together, until assistance should arrive.

Now, at that time in England, the legendary and miraculous adventures of the saints and holy men were familiar topics; and Mrs. Bray suggests that our unfortunate friend may have been inspired, in his extremity, by the remembrance of the story recorded of Elsinus, the Saxon Bishop of Worcester, when crossing the Alps to receive his pall from the hands of the Pope. (May we not venture to supplement Mrs. Bray by suggesting that perhaps a momentary recollection of Jonah's comfortable temporary residence in submarine apartments may also have crossed his mind?)

Be this as it may, however, old Childe now proceeded to slay his steed; and, removing the poor creature's internal organization, crept into the warm body, and made himself as comfortable as he could in his new hiding-place, while he awaited his rescuers. But this same ingenious experiment had not sufficed in earlier ages to save the life of the saint, and it could scarcely be expected to do more for a sinner.

The legend relates, therefore, that, perceiving escape from death to be impossible, and wishing, as his last hour approached, to confirm the terms of his will, he now "took some of his own blood" (the writer shares Mrs. Bray's incredulity on this point, and feels convinced that under the circumstances his horse is much more likely to have furnished the writing fluid), and prepared the following distich:

> "He who finds and brings me to my tomb,
> The land of Plymstock shall be his doom—"

Though this wonderful record has neglected to relate in what manner he procured the materials necessary for this achievement. That night Childe was frozen to death.

Now, modern critics may carp at the metrical codicil of his will, if they like; but the good fathers of Tavistock Abbey found there was in it matter of mighty import to themselves. When they heard that he had been frozen near Crockern-tor, they hastened to obtain possession of his body, that they might inter it in their own church, and so constitute themselves his heirs. But an inheritance of such extent, devised in so vague a manner, was open to much competition; and the inhabitants of Plymstock had no mind to sit quietly at home while the industrious friars were acquiring a goodly fortune for the price of a burial-service. The contested lands were, moreover, a part of the parish of Plymstock, which was an

additional reason for diligent action on the part of the townsfolk; so, although they had not been invited to the funeral, they determined to pay their respects to the old gentleman without solicitation.

To this end, therefore, they assembled in a body at a certain bridge that spanned the Tay, over which they knew the zealous brothers would be forced to bring their precious burden from the forest to Tavistock, determined that, if necessary, club-law should settle the heirship in their favor, even threatening among themselves, if put to it, to wrest the corpse from the hands of the friars. Now these latter were men of peace, but wielded the weapon of wit sharper than a sword, and, as Fuller says: "They must rise early, yea, sleep not at all, who over-reach monks in matters of profit!" For these wily brothers, discovering the purpose of the citizens, cast a slight bridge over the river, at another place; and, crossing over with the body of Childe, hastened to inter it in their abbey. The men of Plymstock, impatiently awaiting them some distance above, were left "the privilege of becoming very sincerely the chief mourners," while the monks entered into the possession of their new lands.

We learn that in memory of this pious strategy, the extempore bridge was afterward replaced by a permanent structure which bears the name of *Guile*-bridge (Guils-Bridge) to this very day, more commonly known as the Abbey-bridge.

As to the truth of this legend, Fuller says, "All in the vicinage will be highly offended with such who either deny or doubt the credit of this tradition." It is certain that the Abbot of Tavistock, in some fashion, came into possession of a fine property and manor house, now owned by the Duke of Bedford. Of the authenticity of the distich, Prince, in his "Worthies of Devon," has offered the following corroborative statement: "There is a place in the Forest of Dartmoor, near Crockern-tor, which is still called Childe of Plymstock's tomb; whereon, we are informed, these verses were engraven, and heretofore seen, though not now:

"They first that find, and bring me to my grave,
My lands, which are at Plymstock, they shall have."

There seems, also, to be something traceable of the tomb of our "hunter bold," in an arch which still remains in a state of "tolerable preservation" on the site of what there is every reason to believe had been part of the Abbey-Church. "It bears evidently the appearance of a shrine, or sepulchral monument, consisting of a rich and highly relieved moulding supported by three short pillars at either extremity. It is pointed at the top, but spreading, and being closed, or built so as to form part of a wall, is crossed just above the capitals of the columns by a range of small arches, supported also themselves by a row of little pillars on a kind of plinth."

The story of "Childe the Hunter" has been detailed at some length in an article entitled "Lost on Dartmoor," published some time ago in *Chambers' Journal;* and it gives one almost a shock to find this curious history repeating itself in our own country. Within the past week (December 29) there appeared an account of a man who, while hunting on one of the Western prairies, became separated from his companions, lost his way in the snow, killed his horse, took up his quarters inside the body, and subsisted for some time on the animal's liver. The English "saint" and "sinner" both died, but Young America prolonged life until help arrived, and now lives to tell the tale.

The following from the *El Paso Herald* is worth appending as a "modern instance:"

"Captain Crozier, a ranchman, got caught in the snow-storm while on the way from his ranch on Diamond Creek to Chloride, a small mining camp. He was mounted, but soon lost his way. He had neither a gun with him to discharge and thus attract attention and help, nor matches to start a fire. All he had was a pocket knife. When he found that he was fast getting benumbed he killed his horse with the knife, took out the entrails and crawled into the warm carcass, leaving only the liver inside. Completely covered up with snow he remained in his retreat for three days, eating, meanwhile, a portion of the horse's liver. When he was missed a party went out to hunt for him, and was successful in

its search. He was taken to Fairview, a mining camp on the Cudrillo Negro Creek. He is badly frost-bitten."

THE MAËLSTROM.

The whirlpool of the maëlstrom (Nor. malestrom, *i. e.*, grinding or whirling stream) was anciently thought to be a subterranean abyss penetrating the globe, and communicating with the Gulf of Bothnia. Startling tales were told of the might of its current, which was powerful enough to draw within its influence and swallow whatever approached it within a distance of several miles. Bears, ships, and even whales were thus engulfed. A harrowing description of the maëlstrom is given in "Sir Simon League, the Traveler," a poem supposed to be written by a baronet traveling through the North (Paris, 1832). The maëlstrom having sucked down a "weed-clothed whale," proceeds to swallow a ship:

"A simple sea-boy fires a signal gun,
Through the dull booming of this briny hell;
Its thunder breaks, their day is well-nigh done,
That long reverbation was their knell.
All human aid were vain! their sand is run,
Their latest breath is in their gurgling yell;
A foam-shroud opens! to their graves they go,
Nor hear their gallant vessel grind below."

In reaction from these traveler's tales, the maëlstrom has not only been robbed of its terrors, but its very existence has been denied. Bayard Taylor says that he made diligent search for it when on a trip to the Loffoden Isles, and could not find it. (Letter to the *New York Tribune*, Oct. 6, 1857.)

Mr. W. M. Williams (in a lecture on Norway delivered before the Birmingham Philosophical Institute, 1857) declared that there was no such whirlpool, and an article entitled "Fiction-Crushing" in No. 354 of *Household Words* (Sat., Jan. 24, 1857) speaks of it as relegated to the land of myth, together with William Tell's apple, etc. A Norwegian skipper is said to have remarked that he had never heard of it except from English tourists. An official report presented to the King of Denmark by a commission of scientific and naval men sent to verify the size and danger of the maëlstrom, affirmed that search had been made night and day along the coast from the mouth of the Baltic to the north of Norway, and that no sign of the famous whirlpool could be seen, the water being smooth and the tides gradual; that the skippers and fishermen had all heard of the maëlstrom, believed in it, and prayed against it, but not one had ever seen it. "The Report on the Fisheries of Norway" in 1857 by Consul-General Crowe states that the greatest rate of the tides in the so-called maëlstrom is six miles an hour; that the fishery in that spot is plentiful and profitable, and that the inhabitants pass and repass it at all states of the tide, except at certain times in the winter.

The truth probably lies between these two extremes. Boie of Kiel testifies to the existence of the maëlstrom in his "Journal of Travel in Norway in 1817," and a writer in the *London Spectator*, in 1877, says that he saw it plainly from the deck of a steamer.

There are more than fifty whirlpools among the high, rocky islands off the coast of Norway, one of which, the Saltstrom, far surpasses the maëlstrom in grandeur, both being formed by the tide pouring through a narrow strait. The navigation of the rapids among the closely connected Loffoden Islands is not unattended with danger, particularly when at the spring-tide the wind is contrary and disturbs the regular flow of the water. The maëlstrom lies between two of these islands, Væroe and Moskenæs, or rather between Moskenæs and a large solitary rock in the middle of the strait dividing Væroe from Moskenæs. (Hence its other name, Mosken-strom.) A cliff two thousand feet high rises sheer on one side. Through this narrow channel the ocean, checked in its course by the opposing rocks, as well as by other currents, sweeps around in a powerful current; the most dangerous place being at the deep sunken ridge called the "Horgan," between Lofotodde (the southern peninsula of Moskenæs) and the Högholmer (Hawk Islands), where the waves are tumultuous at almost every state of the tide, and even when the water is smooth outside of the strait. The tide flowing through the strait turns first to the southeast; after the flood it turns from the south to the southwest, and finally toward the northwest—

the circle of the current being completed in twelve hours. The commotion arises partly from the immense body of water forced through the narrow passage; partly because the depth, which outside the strait is one hundred to two hundred fathoms, suddenly decreases to sixteen to thirty fathoms within the channel.

According to a statement (1859) by Hagerup, Minister of the Norwegian marine, and by Major Vibe, Superintendent of the Norwegian hydrographic surveys, who personally examined the maëlstrom, when the wind is steady and not too violent, boats may venture upon the whirlpool in summer at flood or ebb tide, when it is still for about half an hour. At the point half-way between flood and ebb it is most violent, and boats would then be in danger. At certain times it may be passed at any state of the tide by steamers and by large ships with a steady wind. But in winter and in storms it would be highly dangerous for any vessel to attempt to cross the maëlstrom. During a westerly storm in winter, the stream runs continually to the east at the rate of six knots an hour, without changing its direction with the rising or falling tide; and if at such a time the tide is rising, the stream becomes entirely unnavigable. At certain states of the wind and tide in winter the whole stream boils in mighty whirls, against which the largest steamer could not successfully contend. These whirls, however, would not draw vessels to the bottom as was formerly believed, but would destroy them by dashing them against the rocks, or, in the case of small vessels, by filling them, and thus causing them to founder. There is no reason to suppose that the maëlstrom has been changed by any convulsion or by the wearing away of the rocks.

As for the whales, their peril lies, not in the maëlstrom, but in a narrow inlet called Qualviig, which runs into the island of Flagstadt, a little north of Moskenæs; this inlet is inclosed by rocks, and is at first extremely deep, then shoals to about sixteen feet. If a whale once swims into it, he is unable to retreat, for he cannot turn his huge body in such a small space. Many whales have perished here in this manner, and hence probably the stories of their being swallowed by the maëlstrom. A man named Sverdrup, who lived on a farm in Flagstadt, had in this way gained possession of over twenty whales, and on account of his good luck was called the "King of the Loffodens."

One of the most thrilling tales of Edgar Allan Poe's is the "Descent into the Maëlstrom," in which the author allows his imagination full play. I make a few extracts from his description of the whirlpool:

"I became aware of a loud and gradually increasing sound, like the moaning of a vast herd of buffaloes * * * the current acquired a monstrous velocity; * * * the vast bed of the waters, seamed and scarred into a thousand conflicting channels, burst suddenly into phrenzied convulsion—heaving, boiling, hissing—gyrating in gigantic vortices. * * * In a few minutes the surface grew more smooth, and the whirlpools disappeared, while prodigious streaks of foam became apparent (which), spreading out to a great distance, and entering into combination, took the gyratory motion of the subsided vortices, and seemed to form the germ of another more vast. Suddenly this assumed a distinct existence, in a circle of more than a mile in diameter. The edge of the whirl was represented by a broad belt of gleaming spray; but no particle of this slipped into the mouth of the terrific funnel, whose interior was a smooth, shining and jet-black wall of water, * * * speeding dizzily round and round * * * and sending to the winds an appalling voice, half shriek, half roar, such as not even Niagara lifts up to heaven. The mountain trembled to its very base," etc., etc.

Poe quotes the account of Jonas Ramus, which I condense: "When it is flood, the stream runs up the country between Loffoden and Moskoe with a boisterous rapidity; but the roar of its impetuous ebb to the sea is scarce equaled by the loudest, and most dreadful cataracts, the noise being heard several leagues off; and the vortices or pits are of such an extent and depth, that if a ship comes within its attraction it is inevitably absorbed and carried down to the bottom, and there beat to pieces against the rocks; when the water relaxes, the fragments thereof are thrown up again. These intervals of tranquillity are only at the turn of the

ebb and flood, and in calm weather, and last but a quarter of an hour. When the stream is most boisterous, * * * it is dangerous to come within a Norway mile of it. Boats, yachts, and ships have been carried away by not guarding against it before they were within its reach. It likewise happens frequently that whales come too near the stream, and are overpowered by its violence; then it is impossible to describe their howlings and bellowings. * * * A bear, attempting to swim from Loffoden to Moskoe, was caught by the stream and borne down, while he roared terribly, so as to be heard on shore. * * * Firs and pine trees, after being absorbed by the current, rise broken and torn * * * as if bristles grew upon them. This shows the bottom to consist of craggy rocks, among which they are whirled to and fro. * * * In the year 1645 early in the morning of Sexagesima Sunday, it raged with such impetuosity that the very stones of the houses on the coast fell to the ground."

The story of the "Descent into the Maëlstrom" is supposed to be told by an old Norwegian fisherman. He had gone out fishing with his two brothers among the islands where fish are plentiful in the eddies. They intended to cross the Maëlstrom during the short period of slack water—a feat they had often accomplished before. This day, however, they were overtaken by a terrific hurricane which carried away both their masts and the youngest brother, then swept the frail vessel into the whirlpool. Its very lightness, however, added to the fact that it was wholly decked over, saved it from immediate destruction, and it was whirled around, gradually sinking lower and lower into the abyss—"a funnel, vast in circumference, prodigious in depth, whose perfectly smooth sides might have been mistaken for ebony, but for the bewildering rapidity with which they spun around. * * * The rays of the moon seemed to search the bottom of the gulf; everything there was enveloped in a thick mist, over which there hung a magnificent rainbow. * * * This mist was, no doubt, occasioned by the clashing of the great walls of the funnel, as they all met together at the bottom—but the yell that went up from that mist, I dare not attempt to describe."

The descent was so gradual that the men had time to observe the different objects—fragments of vessels, trunks of trees, boxes, barrels, etc.—which were revolving in the vortex, and soon discovered that the larger bodies and those of spherical form were carried along much more swiftly than bodies of less size or which, from their cylindrical shape, offered more resistance to the suction. This discovery suggested a way of escape; he lashed himself to a cask and leaped overboard. The vessel, bearing his eldest brother, whom he had tried vainly to save, was swept down rapidly and disappeared in the abyss; the cask, however, sank very slowly, and when at last the tide turned and the great funnel vanished as suddenly as it had formed, the cask was cast up on the surface of the water, borne down the channel, and, with its human burden, was picked up by some fishermen. During his terrible adventure, the man's hair had turned white.

GOD'S ACRE.

Diodorus Siculus says, "The Egyptians consider this life as of very small consequence, and value, therefore, a quiet repose after death. This leads them to consider the dwelling-places of the living as mere lodgings, in which, as travelers, they reside for a short time; while they call the sepulchres of the dead everlasting habitations, because the dead continue in the grave for an unmeasurable length of time." We have but to look at their vast ranges of tombs hewn into the mountains, and the gigantic pyramids upon which the Sphinx gazes, as one to whom Time and Eternity are the same, to believe the old historian. But English-speaking man, though he has a nomenclature as deep and wide and long as Webster's "Dictionary" for his living homes, has for that of the "Silent Majority" only the coldly classical one of *cemetery*, or the sepulchral *graveyard*. It is not therefore surprising that Longfellow should write:

> "I like that ancient Saxon phrase which calls
> The burial-ground 'God's Acre!'"

Beautiful as is the name, one of the genus,

who, as James Albery told Arthur Matthison, will probably be dissatisfied with the fit of their halo if they get to heaven, takes exception to it as smacking too much of the plow and measuring-tape; though the idea is finely carried on in the verses following:

"With thy rude plowshare, Death, turn up the sod,
And spread the furrow for the seed we sow,
This is the field and Acre of our God,
This is the place where human harvests grow."

But the German name of *God's Aker* was most probably not used in the sense of a measured quantity of land, but more as the old English word "*Acre*, any open ground or field, as, the castle acre," or, better still, "God's field," for a field is not necessarily measured or cultivated. One of the original laws of the twelve tables ran thus: "*In urbe ne sepelito, neve urito*," "Let no one bury or burn in the city." Inhumation and incineration, barrow or urn-burial, have been the most common modes of disposing of the remains of the dead. Some gypsey tribes bury their dead on the tops of mountains, or lay them in water, as the Hindoos do, that the sacred Ganges may wash away their sins as their bodies float upon it. Colchians and some American Indians suspended the bodies, wrapped in hides, from the trees. In the Balearic Isles they chopped up their dead and potted them, and the Cvans pulverized their ashes in a mortar and scattered them in the sea. Sir Thomas Browne refers to Artemisia, Queen of Halicarnassus, who is said to have had the ashes of her husband, Mausolus, mingled with her beverage, which he calls "a passionate prodigality," unlike the "rational ferity of burning the bones of the King of Edom (Amos ii, v. 1) for lyme." The Persians have tall towers covered with a grating, upon which the remains are laid and left. The elements and the birds of the air soon dispose of the flesh; and the bones, falling through the grating, are, after a time, collected and buried. They are named "The Towers of Silence," as the graveyards of the Afghans and the Turks are called "Cities of Silence."

The Orinocos suspend the remains in a running stream until the fishes have cleared the flesh from the bones, and sacred dogs are kept in the Kingdom of Thibet and in Bactria for the same purpose; the bones being afterward interred. Some savage tribes dry the heads of their relations, and the Calatians eat them themselves.

No people have spent so much money on the last rites as the Egyptians and Chinese, in fact, nothing in their life was so important as their leaving of it. The former called their last resting-place *Necropolis*, city of the dead, while *Campo Santo*, Holy Field, is the Italian name. In Pisa it was filled with earth from the Holy Land, brought in ships by the Pisan Crusaders.

Many churches were built over the tombs of the early saints and martyrs. So common was this that Eusebius and other writers of that age use the term "martyrium" almost indifferently with that of Church. The little wattle church, afterward called Bough Church, built over the remains of St. Cuthbert, is now the magnificent Cathedral of Durham. The *Columbariums* of Italy are subterranean chambers with recesses in which to stand the urns containing the ashes of the deceased. Italy is the modern nation, as she was the ancient one, in which cremation is most commonly used. Roman urns have frequently been discovered in Great Britain, and in them, as in the barrows, have been found many valuable and curious articles and coins.

"They in the mound placed rings and bright jewels." *Iliad, 23d Book.*

The Jews' places of burial were called *Cæmeteria*, "dormitories," or "sleeping-places;" afterward they were termed *Requietorium*. Camden's Remains, "Concerning British Epitaphs," published 1650, on p. 389 says: "The place of burial was called by St. Paul *Sœmenatio*, in the respect of a sure hope of a resurrection, and of the Greek *Cæmeterion*, as a sleeping-place until the resurrection, and of the Hebrews, 'the house of the living' in the same respect as the Germans call churchyards until this day God's Aker, or God's Field."

The *Catacombs* of Italy, France, and Egypt are too well known to require description.

QUERIES.

Bucket the only Prize.—In what battle was a bucket the only prize?

D. V. C.

BALTIMORE, MD.

See "Bucket of Modena" (Vol. ii, p. 21.

Berners Street Hoax.—What was the famous Berners Street hoax?

D. V. C.

BALTIMORE, MD.

Theodore Hook was a famous practical joker, and once, at least, he perpetrated a jest that disturbed all London and amused all England. This was the famous Berners Street hoax. Berners Street in 1810 was a quiet street, inhabited by well-to-do families living in a genteel way. One morning, soon after breakfast, a wagon-load of coals drew up before the door of a widow lady living in the street. A van-load of furniture followed, then a hearse with a coffin, and a train of mourning-coaches. Two fashionable physicians, a dentist, and an accoucheur drove up as near as they could to the door, wondering why so many lumbering vehicles blocked the way. Six men brought up a great chamber-organ; a brewer sent several barrels of ale; a grocer sent a cart-load of potatoes. Coach-makers, clock-makers, carpet-manufacturers, confectioners, wig-makers, mantua-makers, opticians, and curiosity-dealers followed with samples of their wares. From all quarters trooped in coachmen, footmen, cooks, housemaids, and nursery-maids, in quest of situations. To crown all, dignitaries came in their carriages—the Commander-in-Chief, the Archbishop of Canterbury, the Lord Chief Justice, a Cabinet minister, a governor of the Bank of England, and the Lord Mayor. The latter—one among many who speedily recognized that all had been the victims of some gigantic hoax—drove to Marlborough Street police office, and stated that he had received a letter from a lady in Berners Street, to the effect that she had been summoned to attend at the Mansion House, that she was at death's door, that she wished to make a deposition upon oath, and that she would deem it a great favor if his lordship would call upon her. The other dignitaries had been appealed to in a similar way. Police-officers were dispatched to maintain order in Berners Street. They found it choked up with vehicles, jammed and interlocked one with another. The drivers were infuriated. The disappointed tradesmen were clamoring for vengeance. Some of the vans and goods were overturned and broken; a few barrels of ale had fallen a prey to the large crowd that was maliciously enjoying the fun. All day and far into the night this state of things continued. Meanwhile, the old lady and the inmates of adjoining houses were in abject terror. Every one saw that a hoax had been perpetrated, but Hook's connection with it was not discovered till long afterward. He had noticed the quietness of the neighborhood, and had laid a wager with a brother-wag that he would make Berners Street the talk of all London. A door-plate had furnished him with Mrs. ——'s name, and he had spent three days in writing the letters which brought the crowd to her door. At the appointed time he had posted himself with two or three companions in a lodging just opposite, which he had rented for the purpose of enjoying the scene. He deemed it expedient, however, to go off quickly into the country and there remain *incog.* for a time. Had he been publicly known as the author of the hoax he might have fared badly.

I have no Time, etc.—Who said, "I have no time to make money"?

NASHVILLE AMERICAN.

NASHVILLE, TENN.

Louis Agassiz is said to have made this remark, and it is a curious fact that he did not. He was born in Orbe, Canton de Vaud, in 1809 and died at Cambridge, Massachusetts, 1873.

Mud City.—What city is called by this title? P. R. P.

VERONA, ME.

"Mud City" is the very doubtful translation of Lutetia, the old Latin name of Paris in France. See *The Iconographic Encyclo-*

pædia, new ed., vol. ii, p. 245. Whether Lutetia really means *mud city* or not, Paris was certainly a very muddy town up to a comparatively recent time.

Master of Contradiction.—Who was known by this title? P. R. P.
VERONA, ME.

John Wessel, a celebrated scholastic divine of the Middle Ages, won for himself the title of *Magister Contradictionis*, or Master of Disputation.

Country without Prisons.—In what country are there no prisons and no police? CURIOUS.
BALTIMORE, MD.

Perhaps "Goust" will answer—see AMERICAN NOTES AND QUERIES (Vol. iii, pp. 79, 127).

Prisoner of Ham.—Who was the prisoner of Ham? D. V. C.
BALTIMORE, MD.

The Emperor Louis Napoleon.

REPLIES.

Famous Spinsters (Vol. iii, p. 166).—Louisa M. Alcott, Frances Willard, Rose Elizabeth Cleveland, Rosa Bonheur, Dame Juliana Berners (1388–1460), Charlotte Cushman, Laura Keane, Peg Woffington, Dora Jordan, George Ann Bellamy, Mlle. Mars, Rachel Felix, Madeleine de Scudéri, Hypatia, Sappho, Mary Lamb, Alice and Phoebe Cary, Susan Warner (Miss Wetherell, author of "The Wide, Wide World"). R. G. B.
NEW YORK CITY.

Heathen Hymn in Christian Churches (Vol. iii, pp. 141, 165).—The hymn "Awaked by Sinai's Awful Sound" was composed by Rev. Samson Occom, a converted Indian. I suppose the term "heathen" might once have been applied to him, though not when he wrote the hymn; this may not, therefore, answer E. Y.'s query. M. A. N.
NEW YORK CITY.

Famous Spinsters (Vol. iii, p. 166).—To the noble company of illustrious celibate women named as above, permit me to add the names of St. Hilda, St. Catharine of Siena, St. Theresa, Joan of Arc, Frances R. Havergal, Hrosvitha, Jean Ingleow, Anna Bijns (the "Sappho of Brabant"), Anna and Tesselschade (the illustrious daughters of Roemer Vischer), Queen Christina. CHESSEX.
NEW JERSEY.

REFERRED TO CORRESPONDENTS.

Terrapin.—Will not Mr. Chamberlain, (whose notes are always full of interest and instruction) inform us as to the origin of the above word? SALIX.
NEW JERSEY.

Parallel Passages.—In Spenser's celebrated list of the forest trees ("Faerie Queen," Canto i, 9, date 1590), occurs the line:

"The mirrhe sweete-bleeding in the bitter wound."

In Thomas Watson's "Tears of Love," Sonnet 30 (date 1593), occurs the line:

"The mirrhe sweet bleeding in the *latter* wound."

The word *latter* here seems a misprint. I quote from Arber's Ed., p. 193. It is well known that Spenser's very fine list of trees is imitated from Chaucer's list ("Parlement of Foules," 176, 549). Mr. Skeat has shown (Chaucer's "Minor Poems," p. 292) that the tree lists in Chaucer (a similar one occurs in *The Knight's Tale*, 2065) follows Boccaccio, *Teseide* xi, 22–24; and that similar lists occur in Statius, *Thebaid* vi, 98; in the *Romaunt de la Rose*, 1361; in Tasso, *Gier. Lib.* iii, 75. Mr. Skeat also cites the short but very beautiful list in Virgil's *Æneid* vi, 179. Can any reader of AMERICAN NOTES AND QUERIES cite any more tree lists from any of the poets? TETTIX.
NEW JERSEY.

Hickory.—Most of the encyclopædias and gazetteers mention the hickory as growing in Liberia. Now it is well known that the true hickories are strictly American.

Can any one inform me as to the botanical name of this West African hickory?

FEENIX.

NEW JERSEY.

Tribes of Galway.—I desire a list of the Irish families, fourteen in number, which are, or once were styled the Tribes of Galway. WESSEX.

NEW JERSEY.

COMMUNICATIONS.

Artists (Vol. iii, p. 168.—Sir J. D. Linton (born 1840) is a well-known English painter who, in 1885, was knighted in recognition of his merits. He is President of the Royal Institute of Painters in Water-colors, and also President of the Institute of Painters in Oil-colors. He is understood to be one of the leaders of the anti-academic set of London artists, and has profited much by royal patronage. GALAX.

NEW JERSEY.

A Nation of Shopkeepers (Vol. i, p. 180; vol. ii, p. 113; vol. iii, p. 173).—Looking into Timbs's "Things not Generally Known," I find this: "In the 'Præludia' to the *Chronicon Albedense*, attributed to Bulcidius, Bishop of Salamanca, a Spanish writer at the end of the ninth century, we find the following singular refutation of an ungraceful compliment hitherto paid us by our Gallic neighbors. In a paragraph headed *De Proprietatibus Gentium*, we see the tables turned in our favor: '1, Sapientia Græcorum; 2, Fortia Gothorum; 3, Consilia Chaldæorum; 4, Superbia Romanorum; 5, Ferocitas Francorum; 6, Ira Britannorum; 7, Libido Scotorum; 8, Duritia Saxonum; 9, Cupiditas Persarum; 10, Invidia Judæorum; 11, Pax Æthiopum; 12, Commercia Gallorum,'" (John Timbs, "Things not Generally Known," vol. "Historico-Political Information," p. 12.) R. G. B.

NEW YORK CITY.

The word "The" as a part of place names (Vol. iii, p. 120).—To the list given may be added the Narrows (New York harbor), the Highlands (of Scotland), the Piræus (the port of Athens), the Nore, the Wash, the Naze, the Downs, the Goodwins (the Goodwin Sands), the Minch, L'Orient (a town in France), the Hague, le Doubs (in France), etc.

R. G. B.

NEW YORK CITY.

God of the Gypsies (Vol. iii, p. 164).—According to *En. Brit.*, art. "Gypsies," the Romani name for God is *Devel;* cf. Skr. *Dyaūs;* Gr. *Zeus;* L. *Deus, Jovis;* old Aryan *Dev;* Skr. *Deva.* PHYLAX.

NEW JERSEY.

Literature of the Magyars (Vol. iii, p. 152).—The *Enc. Britannica*, under art. "Hungary," gives a very readable and tolerably recent sketch of Magyar literature.

PHOLAX.

NEW JERSEY.

Artists (Vol. iii, p. 168).—Mr. Linton's initials are W. J. He lives in New Haven, Conn., and is one of the best-known wood engravers. His wife is the novelist, Mrs. E. Lynn Linton. He is now in England, putting through the press a comprehensive book on wood engraving. Frederick Barnard is an Englishman, known chiefly for his illustrations of Dickens. He was in this country about a year ago, working for the Harpers. W. Small is chiefly known as an illustrator of the stories that appear in the London *Graphic* and *News*. None of the three is a member of the Royal Academy; they are all Englishmen. R. G. B.

NEW YORK CITY.

Torture by Water (Vol. iii, p. 151).—John Evelyn's "Diary," March 11, 1651, gives a graphic account of this torture. At the Châtelet Paris, he saw a man charged with robbery, put to the trial. Having been stretched and racked and making no confession, while he was thus "drawn out at length in an extraordinary manner," the question by water was inflicted. The diarist tells: "In this agonie, confessing nothing, the Executioner with a horne (just such as they drench horses with) stuck the end of it into his mouth, and poured the quantity of two bouketts of water downe his throat and over him, which so prodigiously swelled him, as would have pittied and affrighted any one to see it. For all this,

he denied all that was charged to him. They then let him downe and carried him before a warme fire to bring him to himselfe, being now to all appearance dead with paine." Evelyn did not learn what became of him, but tells that, in such cases, when no confession was made, they could not hang the suspected culprit, "but did use to send him to the gallies, which is as bad as death."

DOLLAR.

NEENAH, WIS.

A Latin Newspaper.—The *Pall Mall Gazette* says:

"It is not generally known that a newspaper in classical Latin is published fortnightly in Italy. Its editor is Carlo Arrigo Ulrichs, a young scholar of Italian parentage on one side and of German parentage on the other, and he has the assistance of several learned contributors in both nations. Its place of publication is Aquiladegli Abruzzi, and its title *Alaudæ* (The Larks). The number before us contains a complimentary poem in Sapphic verse, 'Ad meas alaudas,' and a meditation over the ruins of the Temple of Neptune at Pæstum. This severely academical journal, like its ordinary Philistine contemporaries, conforms to the demands of the vulgar 'Zeitgeist' by publishing a sort of romance in its columns, 'Titi Imperatoris Libertas,' in which the author describes the ancient Sutmo and Arniternum. The oddest feature of the *Alaudæ*, and the most entertaining, is its ingenious rendering of nineteenth-century names into the pure Latin of the classic ages. Thus a railway station appears as 'statio viæ ferreæ,' a postal letter-box is 'capsa espistolis recipiendis.' Its daily Roman contemporary, the *Fanfulla*, is described as 'charta typis conscripta cotodie Romæ prodiens.' The *Alaudæ* ought to find sympathetic subscribers in our universities. It is full of anecdotes, jokes, and verses in classical dress. The only thing as yet wanting to its perfect consistency is the translation of the advertisements into the tongue of Cicero."

Cocco for Yams (Vol. iii, pp. 47, 78).—*The National Exponent*, of New Orleans, says:

Cocco

Complaints are made regarding the trouble caused by Cocco. It is looked upon as a noxious weed, and suggestions are made that the planters should plant *Lespedeza*, or Japan clover, which, it is said, will spread over and destroy the cocco.

It is no wonder that farming is classed as a poor business, when we note the ignorance of our planters; in lieu of attempting the destruction of Cocco, it would be far more creditable to our simple-minded agriculturists to cultivate it and gain the benefits which it offers. Sugar, cotton, rice, and tobacco may appear to pay better, but this I very much doubt.

By scientific, thorough culture the farmer can cause the vine to produce a lesser number of nuts, but of a larger size.

Of these small nuts, there are fully one million produced on a piece of ground 25x25 feet or the one sixty-fourth part of an acre. In reducing the number and enlarging the size there will be an average number of, say, only one sixty-fourth the above number, and, enlarging the above, or 1,000,000 on one acre of ground.

Quotations show they are selling at $25 per thousand, thus offering a return of $25,000 for one single acre. Now an ordinary farm, say of eighty acres, thus scientifically cultivated, will give the intelligent farmer $2,000,000 profit in one season! And this, too, without the tremendous outlay necessitated by the culture of cotton, sugar, rice, or tobacco. *Quid est Sapere!*

Etymology of Gospel (Vol. iii, p. 155).—Mr. Skeat's later, or latest, view (namely, that *gospel* comes from *good-spell*, and not from *God-spell*) is (*me judice*) almost certainly correct; because *good-spell* literally translates the Greek εὐαγγέλιον, while *God-spell* does not. The "historical method" in etymology is very excellent; but where our materials are so limited, as they are in this instance, I can but think that a little common sense will help us out amazingly.

LOMAX.

NEW JERSEY.

BOOKS AND PERIODICALS.

"*Psychology as a Natural Science applied to the Solution of Occult Physic Phenomena*," by C. G. Raue, M. D., $3.50 (Porter & Coates) Philadelphia, Pa., is a pouring of old wine into new bottles with the avowed purpose not of saving the wine, but merely to see if the bottles will hold it, as Dr. Raue frankly admits that in his preface the present work, in its scientific aspect, is little more than a popular diaphrase of Dr. Beneke's psychological researches. The attempted adaptation to occult phenomena is a failure. In points where the explanation is true it is trite, and where it tries to be novel it ends in flat failure. The valuable portion of the book, and that, fortunately, by far the larger part, is the restatement of Beneke's method. This alone must ensure a place for this volume on the shelves of every student of biology."

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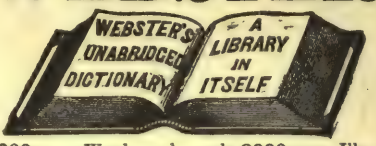
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NOTES.

UP TO SNUFF.

Halliwell, in his "Archaic Dictionary," quotes the expression "Up to Snuff" as applied to a person of great acuteness or perception, but gives no conjecture as to its origin.

Rev. H. J. Todd, in his corrected and enlarged edition of "Johnson's Dictionary" (1818), derives one of the various meanings of snuff from the German *snuffeln*=to smell (Teutonic *snuffen*, Dutch *snuffen*); "a person up to snuff" may have originally indicated one quick in smelling or scenting a thing; figuratively quick to discern or scent out the true meaning of a speech or person. "He smells a rat," "he scents it out," "he is on the right scent" are analogous expressions. A shrewd, clear-headed, sharp-witted

fellow, not easily imposed upon, is "up to snuff."

Martial's line, in his epigram on Caecilius, (Book I, 42, line 18) is an appropriate comment:

"Non cuicunque datum est habere nasum."

In the Norwegian and Danish tongues, *snu*=cunning, crafty, shrewd; *snue* and snöfte both=snuff, snort; *snuus*=snuff.

The phrase "to take it in snuff"=to take offense, is probably derived from a different source, the Anglo-Saxon *snoffa*=dudgeon, allied to chaff (Spanish, *chufeta*=jest).

Another but probably incorrect explanation is that when snuff came into general use a connoisseur in the different kinds was said to be "up to snuff," and Goldsmith's lines, in "Retaliation" (1774):

"When they talked of their Raphaels, Correggios and stuff,
He shifted his trumpet and only took snuff,"

have been interpreted to mean that Sir Joshua Reynolds wished to convey the idea that he was "up to snuff," and knew more about art than the would-be connoisseurs. Probably there is no figurative meaning in the expression as here used, unless it implies that Sir Joshua *snuffed* or sniffed at their criticisms.

It was wittily said of a young tobacconist about to marry an old woman—"He took her at a pinch and found her 'up to snuff.'"

The "Proud Miss MacBride," when approached by an humble suitor, took good care to—

"Let him know she was 'up to snuff,'
And altogether above him."

In a work by M. Francisque Michel, entitled "Études de la Philogie Comparée sur l'argot," to which is appended a vocabulary of English slang, the phrase "up to snuff" is translated "haut au tabac; éveillé, qui est au fait; to be wary, to be circumspect." Our English phrase, "I don't care a pinch of snuff," is the exact translation of "*Jeg agter det ikke en snus baerd;*" possibly "up to snuff," therefore, is the word *snu*, cunning, coupled with *sneu* and *snöfte*.

The wild asses mentioned by Jeremiah, that "snuffed up the wind," are by that expression made types of alertness and quick discernment.

WARING, THE HERO OF BROWNING'S POEM.

By the name of Waring the poet addresses a very dear and intimate friend, Alfred Domett, the son of Nathaniel Domett, of Chamberwell Grove, Surrey. When sixteen years old he entered St. John's College, but after spending six years there left, in 1833, without a degree. This incompleteness of his college career was characteristic of the whole man in all his after life. Decidedly gifted as a poet, when but a youth he published a volume of verses, and as long ago as 1837 contributed numerous lyrics to *Blackwood* that justly won the commendation of editor and critics. One of these, a "Christmas Hymn," Stedman characterized as "among the best fruits of a long and restless life."

Restless Domett was, in the most eminent degree—restless, ambitious, and sensitive. He was always planning some great work, but never persevered until it reached completion, his powers being ever in excess of his performance; and yet, as Browning's poem shows, he was hurt if those he loved refused him credit for the best of which he was capable, even when he did nothing to display that hidden power.

In 1839, he issued a second volume of poems at Venice, the interval that had elapsed since his first publication having been passed chiefly in luxurious ease in London; a quiet existence from which he sought occasional relief and change by brief visits to the continent and America.

"An insatiable voyager, who could not rest from travel," his productions now dated from every portion of the globe, but were sometimes of such beauty that his friends persisted in their predictions of a brilliant future. Any one who "could throw off a glee" like—

"Hence, rude Winter, crabbed old fellow,"

gave them a right to such expectations.

By way of introducing some new interest into his life, in 1841 he was called to the

bar of the Middle Temple, where he shared chambers with Joseph Arnold, afterward Chief Justice of Bombay.

But this new occupation soon palled upon his uneasy spirit, and within a year he had purchased lands of the New Zealand Company, and before his friends were aware of his intention, had departed for the colony. It was just at this time that Browning wrote "Waring," a lament for his sudden disappearance and that want of sober restfulness which had been the occasion of it.

The poem is full of humor and sadness, humorous in its review of Domett's early life in London; sad, in reflection upon his great work unachieved, and the poet's own regret that his friendship may at times have seemed cold and critical. He fancies that Domett may be playing hide-and-seek with him; that while reported to be abroad in new and distant lands, he has, perhaps, slyly returned to London, and is living in their midst, unseen but absorbed in the conception and execution of some mighty achievement in literature or art.

But there was no pretense in Domett's withdrawal from London. He had, indeed, established himself in New Zealand, and there he remained for twenty-nine long years, during which time he seems to have filled in succession all the chief administrative offices in the gift of the government.

He was made Colonial Secretary for New Munster, in 1848; during the next eight years Secretary for the whole colony, Commissioner of Crown Lands, and Resident Magistrate at Hawke's Bay. Then he became Prime Minister of New Zealand, and, in addition to this distinction, he was again appointed to numerous small offices, which sank into insignificance beside his weightier trusts, but go to prove that there must have been good practical stuff in him, or he would not have received these posts of honor in such continued succession.

His successful career as a statesman in a foreign land seems strangely out of keeping with his total want of every-day application at home in England. His friends had ceased to know much of him during his long absence from home; but Browning had kept his memory green by his allusions to him in "The Guardian Angel." "Alfred, dear friend! Where are you, dear old friend? How rolls the world at your world's far end?"

The question was satisfactorily answered, no doubt, when, in 1871, the vagrant bard finally terminated his public services abroad and returned to London. He brought with him an English wife, and a long South Sea idyl—"Ranolf and Amahia," descriptive of New Zealand scenery and Maori customs, in which he incidentally eulogized the genius of Browning, and the latter bestowed a very graceful and just criticism upon its varied beauties. Besides this literary work, Domett had written various political treatises, and essays bearing upon matters of interest in his adopted country. His last production was a volume of lyrics, old and new, entitled "Flotsam and Jetsam," dedicated to Browning; and he died just a year ago, on November 2.

WHY SHOULD LADIES BE ALLOWED TO PROPOSE IN LEAP YEAR?

In the "Illustrated Almanac" for 1865, the following origin is given for the "ladies' leap-year privilege:" By an ancient act of the Scottish Parliament, passed about the year 1228, it was "ordaint that during ye reign of her maist blessit maiestie, Margaret, ilke maiden, ladee of baith high and lowe estait, shall hae libertie to speak ye man she likes. Gif he refuses to tak her to bee his wyf, he shale be mulct in the sum of ane hundredity pundis, or less, as his estait may bee, except and alwais, gif he can make it appeare that he is betrothit to another woman, then he shall bee free."

This custom of permitting the fair sex to make their own and deliberate choice is further explained in a work entitled, "Courtship, Love, and Matrimony," printed in 1606: "Albeit it is nowe become a part of the common lawe, in regard to social relations of life, that as often as every bissixtile year doth return, the ladyes have the sole privilege, during the time it continueth, of making love unto the men, which they doe either by words or lookes, as to them it seemeth proper; and,

moreover, no man will be entitled to the benefit of clergy, who doth in any way treat her proposal with slight or contumely."

So much for law and equity! Besides this, the old story of St. Patrick has given a legendary authority for the exercise of the "leap-year privilege," and the compensation of a silk gown in cases of unwonted obstinacy on the part of man.

As St. Patrick was once walking along the shores of Lough Neagh—after having "driven the frogs out of the bogs" and "the snakes out of the grass"—he was accosted by St. Bridget, who, with many tears and lamentations, informed him that dissension had arisen in the nunnery over which she presided, because the ladies were denied the right of "popping the question." St. Patrick, although a single man himself, was somewhat moved by this pitiful tale, and said he would concede them the right of making their selection every seventh year; but at this St. Bridget demurred, and throwing her arms about his neck, exclaimed, "Arrah, Pathrick, jewel, I daurn't go back to the gurls wid sich a proposal. Make it one year in four."

To which St. Patrick replied, "Biddy, acushla, squeeze me that way again, ain I'll give you leap-year, the longest of the lot!" St. Bridget thus encouraged, bethought herself of her own husbandless condition, and accordingly popped the question to St. Patrick himself; but of course he could not marry; so he patched up the difficulty as best he could with a kiss and a silk gown.

The whole subject of leap-year, viewed in the light of its matrimonial possibilities, has been amusingly set forth by Buckstone, in his comedy entitled "Leap-Year; or the Ladies' Privilege." It would be very interesting to know just how much advantage has been taken in times past, of the benefits conferred on womankind by the considerate Queen Margaret; and it seems as if with the united assistance of the Scottish Parliament and Gretna Green, every Scotch lass, at least, should succeed in wooing and winning a mate. Do the statistics show that there are no old maids in Scotland?

THE BLIND BEGGAR OF BETHNALL GREEN.

The celebrated "Blind Beggar of Bethnall Green" was none other than a "laird of high degree," Henry de Montfort, son of the famous Earl of Leicester, who assumed this disguise to escape the vigilance of his enemies' spies. We learn from the historical records of that time that in 1257 King Henry III's debts were so enormous, and the rapacity of his foreign relatives so unbearable, that his barons, under the leadership of Simon de Montfort, who had married Henry's sister Eleanor, rose in insurrection, and practically overturned the constitution.

The royal forces finally encountered the barons in the battle of Evesham, August 4, 1265, De Montfort, "fighting stoutly like a giant, for the liberties of England," fell overwhelmed by numbers, and Henry, his son, who had refused to leave his side, fell with him. De Montfort's body was treated with every indignity by the foot soldiers of the royal army; and in reading this thrilling chapter, we feel a natural anxiety to know what became of young Henry. Unromantic chroniclers of history lead us to suppose he shared his father's sorry fate, but tradition tells another story.

Left for dead on the battle-field, he was there discovered by a baron's tender-hearted daughter, who, perceiving that life was not wholly extinct, although his sight was gone, had the wounded man carried to her father's house, and there nursed him back to consciousness and health—and love—one might add, for of course he married the fair maid who had thus preserved him. The fruit of this romantic union was the "pretty Bessee," whose name is so familiar from that—

"Rarest ballad that ever was seen,
Of the Blind Beggar's Daughter of Bednall Green."

The original copies of this ballad have all perished, but it has been quite satisfactorily proved by Percy that it was written in the reign of Elizabeth. We are informed of the further fortunes of the disguised nobleman, who, it appears, was forced to maintain his incognito up to the time of his daughter's nuptials, on which joyous occasion he threw off all restraint, and related to an admiring and interested audience many of

the details which have been already mentioned.

It seems that when the Blind Beggar and his wife took up their residence at Bethnall (Bednall) Green, the youth of the vicinity immediately became enamored of pretty Bessee's fair complexion, for which the women, on the contrary, affected great scorn. Her life was made quite unhappy by her unfortunate position; so, with the consent of her parents, she journeyed to the village of Rumford, where, at an inn known as the King's Arms, she was received with great civility.

Before long four suitors "craved her favor" at once: a knight, a gentleman, a rich merchant, and the inn-keeper's son. The knight offered his love, the gentleman silks and velvets and social success, the merchant proffered whole ship-loads of jewels, and the inn-keeper's son swore he would die for her. To each one she made the same reply, that if he would win her father's consent he should have her hand; but when they learned, in answer to her inquiries, as to the whereabouts of her venerable parent, that he was—

> "The silly Blind Beggar of Bednall Green,
> That daily sits begging for charity,"

and, moreover, that he was always accompanied by the customary—but to the fastidious, offensive—dog and bell, they took their leave of her without urging their suit any further.

With one notable exception, however; for the knight remained faithful, and vowing that he did not weigh love by the weight of the purse, he carried his lady love off to ask her father's consent to their union. This eccentric individual, having heard the story of their young loves, ratified the contract with a purse of money almost fabulous in its amount; he having agreed to double the fortune of the young knight, and at the last, threw in an extra £100, for the purchase of a new gown.

The second part of the ballad is given up to the wedding-breakfast, and the sudden appearance on this festive scene of the *ci-devant* beggar, now resplendent in silken coat, velvet cap, feathers, laces, and jewels. He bears a lute slung over one arm by a silken cord, and with this instrument he accompanies the recital of his personal history. All his listeners are filled with admiration, declaring that his noble bearing has always led them to believe that his birth must be above his circumstances; he is received into their aristocratic midst with joyous congratulations, and everything ends happily for the young bridegroom,

> "Who lived in great joy and felicity,
> With his fair ladye dear pretty Bessee."

The ballad was considerably altered by Percy, who made what he called "a modern attempt to remove the absurdities and inconsistencies which prevailed in the song as it originally stood." Eight of the stanzas in his version are the work of Robert Dodsley. The copy used here is the original version as contained in Bell's annotated "Edition of Ancient Ballads."

The Blind Beggar and his story are further celebrated in a drama, "The Blind Beggar's Daughter of Bednall Green," written by John Day and Henry Chettle, about 1592, which was acted in April, 1600, but was not printed until 1659. This followed the incidents of the ballad very closely; but in 1834 Sheridan Knowles recast Day's comedy, and produced it as "The Beggar's Daughter of Bethnall Green." In this there is no attempt made to adhere to historical facts. Bess, the daughter of a "blind beggar" named Albert, is beloved by Wilford, who, having seen her on the streets of London, follows her to her retreat at the "Queen's Arms" in Rumford, declares his passion, and discovers that Albert is his uncle, the brother of his father, Lord Woodville. Wilford marries his Cousin Bess, and Queen Elizabeth sanctions their union and takes them under her royal protection.

The Blind Beggar of Bethnall Green, still a public-house on the Whitechapel road, has decorated the signboard for ages. Not only is he adopted as a sign by publicans, but he figured in olden times on the staff of the parish beadle; and so convinced were the residents of Bethnall Green of the truth of his story that the house called Kirby Castle was generally pointed out as his palace, and two turrets at the extremity

of the court wall as the place where he deposited his gains.

Pepys, in his "Diary," enters, on June 25, 1663, the account of a visit with Sir William and Lady Batten, and Sir John Minnes, to Sir W. Rider's, at Bethnall Green; "a fine place," he adds, "and this very house was built by the Blind Beggar, so much talked of and sung in ballads."

Dickens places the house of Bill Sykes in one of a "maze of mean and dirty streets, which abound in the close and densely populated quarter of Bethnall Green." Its inhabitants now are made up of street vendors of every kind of produce; tramps, dog-fanciers, dog-stealers, sharpers, male and female shoplifters and pickpockets, and its general moral degradation is apparent to any one who ventures within its limits.

The following story, which was taken down in writing about 1834, from the lips of an illiterate peasant in one of the small islands of the South Hebrides, is singularly interesting in consideration of the fact that he had never heard of the Blind Beggar of Bethnall Green.

In the days when only one bridge crossed the Thames at London, there came from Cantire, a laird of the Macdonald clan, a man of great wealth and very benevolent, who having bound himself as "cautionary" for a large firm of merchants, had journeyed to London to see how matters were progressing. Having once given alms to a poor beggar on London Bridge, he had fallen into the habit of repeating the charity whenever he chanced that way.

On one occasion the gift was omitted, and the beggar, following to inquire the cause, learned that his benefactor was about to forfeit all his lands in payment of the money for which he had gone security, the firm of merchants having just failed. The beggar made minute inquiries into his circumstances, and learning that he was unmarried, offered to pay his debts for him, if he would consent to marry his daughter. Macdonald agreed to meet him at his home for further consideration of the proposal, and was amazed to find himself before the door of a splendid mansion.

He was ushered into a large room filled with statuary and paintings, and everything that a refined taste could desire. The beggar, dressed as a gentleman, came forward to greet him, leading by the hand a beautiful girl, to whom Macdonald at once lost his heart. The marriage contract was signed that night by both parties, with a clause in it to the effect that Macdonald should sit begging three successive days on London Bridge, lest he might sometime reproach his wife with her father's occupation. This would place them on equal terms.

Disguising himself fantastically, Macdonald fulfilled the conditions of the contract, married the maiden, paid his debts, and retired to Cantire, where he and his wife lived long and happily.

PLACE-NAMES.

(CONTINUED.)

(Vol. iii, p. 126.)

Madeira means simply timber-island; and the *Madeira* River is the timber-river or forest-river. (*Madeira* strictly means *matter*, or stuff. In like manner the Greeks called "*matter*" or "stuff" and timber by the same name—*hule*. So also our carpenters and joiners speak of fencing-stuff, wagon-stuff, and the like.)

The Mexican town of Matamoras commemorates one of the national heroes; but more remotely, it is the old Spanish battle-cry of "*Santiago, mata moros.*" St. James, kill the Moors!

It is "a far cry" from Mexico to the East Indies, a region full of curious place-names. The Laccadives (*laksha dvipa*) are the *lac* of islands—that is, the "one hundred thousand islands"—just as a *lac* of rupees is 100,000 rupees. This, however, is an extreme example of Oriental hyperbole, for the Laccadives include only nineteen noteworthy islands. In like manner the Maldive group is said to take its name from words signifying "the thousand islands," the syllable *mal* corresponding to the Latin *mille*. There is some doubt, however, as to the real origin of this name. At all events, there are not over 200 distinct islands in the whole group, although its petty sultan calls

himself "Lord of the twelve thousand islands."

There is a group of islets near Iceland named the Westmanna Isles. This name signifies, in the Norse speech, the Irish islands. Curiously enough, this group has human inhabitants, but none of them, it is said, are natives. Great pains are taken to have all the children born upon the mainland of Iceland, since the people believe that all Westmanna-born infants die of "nine-day fits" (*trismus neonatorum*). The name Westmanna (West-men=Irish-men) recalls the undoubted fact that Iceland was discovered and in part settled by Irishmen before the Norse vikings found their way to it.

It has been suggested that the little Scottish isles of *Cumbrae* were named from the Cymri, or Welsh, who once lived in the adjacent parts of Southwestern Scotland. Here in later times lived the good old Scotch parson who used to pray "Lord, we beseech Thee to bless the islands of the Greater and Lesser Cumbrae, as also the adjacent Islands of Great Britain and Ireland."

The Peninsula of Avalon, in Newfoundland, was named after the "Island of Avilion," where King Arthur sleeps. Tradition identifies that mystic island with Glastonbury in Somerset; but there is an islet called Avalon off the Breton coast. In like manner, Brazil, California, and the Antilles bear the names of countries described in mediæval romance.

What strangely musical and suggestive names the Malays give their island homes! Romblou, Loutar, Rembang, Ceram, Penang, Timor. The sounds recall the tones of some barbaric instrument of music. In not a few cases these islands take the name of some tree. Penang is the betel-palm, Loutar is another palm-tree, Amboina is the island of the dew.

The *Azores* are the "hawk islands" (Portuguese *acor*, a "hawk"). The Island of *Corvo* seems to be named from its cormorants, called *corvi marini*, or sea-crows. *Flores* was named for its flowers, and so was our Florida.

ANAX.

NEW JERSEY.

QUERIES.

Battle of the Brothers.—What is the "Battle of the Brothers"? ?

The "Battle of the Brothers" is probably the battle between the Horatii and Curiatii, which occurred in the reign of Tullus Hostilius, the third King of Rome. See any history of Rome. The story is very simply told on p. 19 of Miss Sewall's "Child's History of Rome."

Bitter End.—What is the origin of the phrase "to the bitter end"? ?

The "bitter end" is a nautical term, and means the part of the cable that is abaft the *bitts*—when a ship is riding at anchor, the cable is let out to the *bitter end*, or until no more remains to be let go.

Weeper of Wurtemberg.—Who was termed the "Weeper of Wurtemberg"?

CURIOUS.

BALTIMORE, MD.

Christian Frederick Alexander, Count of Wurtemberg, a German poet, born at Wurtemberg 1801, died 1844. He entered the army early and became colonel. In 1832 he married the Countess Helena de Festetics Tolna, by whom he had four children. Her death after long suffering was a serious blow to him. His first volume of poems was published in 1837 and his complete works in 1841. The poetry is characterized by the deep melancholy that earned for him his sobriquet.

Palace of Palenque.—Where is the palace of Palenque. CURIOUS.

BALTIMORE, MD.

The palace of Palenque is in Mexico one hundred miles northeast of Chiapa and near the modern town of San Domingo de Palenque.

These ruins were discovered in 1767 by Antonio de Rio and J. Alonzo de Calderon, and are the most important remains of the period before the arrival of the Europeans in that country.

Vengeance shall come for the Heraclides.—What is the story of the oracle, "Vengeance shall come for the Heraclides"?

CURIOUS.

BALTIMORE, MD.

The story as told by Pausanias is as follows: "There is a fountain at Marathon called Makaria, about which this story is told. Hercules, on leaving Tirynthus, to escape Eurystheus, betook himself to Ceyx, King of Trachinia. But after the death of Hercules, Eurystheus demanded the children of Hercules; the King of Trachinia, however, sent them to Athens, saying that he was too weak, while Theseus was strong enough to protect them. When the children arrived at Athens the Peloponnesians declared war against the Athenians because the latter refused to give up the children. At the same time the oracle declared that one of the children of Hercules must give herself to death or the Athenians could not be victorious. Accordingly Makaria, daughter of Hercules and Dejanira, offered herself up to death, and thus assured victory to the Athenians, and it is from her that the fountain received its name."

Milk Well.—"The Milk Well" or "Milk Fountain." Will AMERICAN NOTES AND QUERIES inform me where I can find the German legend of "The Milk Well" or "Milk Fountain"?

THOS. C. MACMILLAN.

CHICAGO, ILL.

There is a cave or grotto near Bethlehem where Mary and the infant Jesus are said by tradition to have taken refuge prior to the flight into Egypt.

This spot is a great resort for pilgrims, who are drawn thither by the belief that the stones of which the cave is formed can miraculously increase a woman's supply of milk.

Bits of this stone are broken off and sent all over Europe and the East every year because of its alleged virtues.

Possibly this is the information wanted.

The Blind Brother.—Who wrote and where can I find "The Blind Brother"?

?

See AMERICAN NOTES AND QUERIES, Vol. ii, p. 279.

A King that held a Stirrup.—What English king held the stirrup for a pope to mount his horse? D. V. C.

BALTIMORE, MD.

John Lackland (1166–1216) held the stirrup for a pope's legate, but no English king that we know of held the stirrup for the pope himself.

Douzain.—What is the meaning of the word *Douzain*, used in a recent number of the *Saturday Review*, in criticism of Mr. Browning's attack on Mr. Fitzgerald? Apparently it is used as a synonym for a vituperative attack or bitter invective.

MORRIS.

PHILADELPHIA, PA.

The word refers to the number of lines (12), not to the character of them.

Child Blessed by Christ.—Which of the saints is said to have been the child blessed by Christ? D. V. C.

BALTIMORE, MD.

St. Ignatius, of Antioch (A. D. 107) is said by tradition to have been the little child whom Jesus "set in the midst" and said "of such is the Kingdom of Heaven."

He and Saint Polycarp were disciples of St. John the Evangelist, and Ignatius afterward became Bishop of Antioch. He is said to have been allowed to hear the angels sing, and to have introduced antiphonal singing into the churches in imitation of the heavenly choir.

He was torn to pieces by lions in the amphitheatre at Rome, under Trajan's rule, for refusing to offer sacrifice to idols. His remains, first buried at Antioch, were afterward removed to the church of St. Clements, in Rome.

REPLIES.

Song Lore (Vol. iii, pp. 131, 166).—In the account given by Mr. Chamberlain in the AMERICAN NOTES AND QUERIES of August

3d, of the different translations of the Anacreontic ode of the wounded Cupid, I noticed that he had passed over Spenser's version of the story, which is to be found among his "Epigrams," and is probably the earliest translation of it. It is much longer than the other versions, and in comparison with them brings out the naiveté not to say prolixity of style of the early Elizabethans; besides, the poet compares his own fate to that of the bee-stung Cupid, complaining in the last few lines of the wounds inflicted on him by the ruthless boy.

"Upon a day, as Love lay sweetly slumb'ring
All in his mother's lap;
A gentle Bee, with his loud trumpet murm'ring,
About him flew by hap.
Whereof when he was wakened with the noyse,
And saw the beast so small;
'What's this (quoth he) that gives so great a voyce
That wakens men withall?'
In angry wize he flyes about,
And threatens all with corage stout.

"To whom his mother closely smiling sayd,
'Twixt earnest and twixt game:
'See! thou thyselfe likewise art lyttle made,
If thou regard the same.
And yet thou suff'rest neyther gods in sky,
Nor men in earth, to rest:
But, when thou art disposed cruelly,
Theyr sleepe thou doost molest.
Then eyther change thy cruelty,
Or give like leave unto the fly.'

"Nathelesse, the cruell boy, not so content,
Would needs the fly pursue;
And in his hand with heedlesse hardiment,
Him caught for to subdue,
But, when on it he hasty hand did lay,
The Bee him stung therefore;
'Now out alasse,' he cryde, 'and well away!
I wounded am full sore:
The Fly that I so much did scorne,
Hath hurt me with his little horne.'

"Unto his mother straight he weeping came,
And of his griefe complayned:
Who could not chose but laugh at his fond game,
'Think now (quod she) my sonne, how great the smart
Of those whom thou dost wound:
Full many thou hast pricked to the hart,
That pitty never found:
Therefore, henceforth, some pitty take,
When thou doest spoyle of lovers make.'

"She took him straight full pitiously lamenting,
And wrapt him in her smock:
She wrapt him softly, all the while repenting
That he the fly did mock.
She drest his wound, and it embaulmed wel
With salve of soveraigne might:
And then she bath'd him in a dainty well,
The well of deare delight.
Who would not oft be stung as this,
To be so bath'd in Venus blis?

"The wanton boy was shortly wel recured
Of that his malady:
But he, soone after, fresh againe enured
His former cruelty.
And since that time he wounded hath myselfe
With his sharpe dart of love:
And now forgets the cruel careless elfe
His mothers heast to prove.
So now I languish till he please
My pining anguish to appease."

Whether Spenser drew on his imagination for the filling in of the story or whether his original was a variant from the ode attributed to Anacreon I cannot say, but if the former, it is a good example of the development of culture-lore, while the version given by "S. S. R." illustrates the descent of culture-lore into the realms of folk-lore.

HELEN A. CLARKE.

PHILADELPHIA, PA.

Family Compact (Vol. iii, p. 177).—The "Family Compact" was a treaty of alliance between the French and the Spanish houses of Bourbon, signed at Versailles, August 15, 1761, by Louis XV of France and Carlos III, of Spain. The compact was the creation of the Duke of Choiseul, who was the French Minister of Foreign Affairs. In the "compact" the two kings agreed that whatever powers of Europe were hostile to France or Spain were equally hostile to both, and no peace was to be made with any power without the mutual consent of the two powers in the "compact." They also agreed to furnish each other with land and sea forces. This famous family alliance, instead of strengthening the two powers, produced exactly the opposite effect, and England declared war against both powers, and in 1762 captured Havana from the Spanish, and the islands of Martinique, Tobago, and Grenada from France. Spain also lost the Philippine Islands. On February 10, 1763, the treaty of Paris was signed, which wrested from France Canada and the Gulf of St. Lawrence islands, several of her

West Indian possessions, and Senegal, in Africa. Spain was not so severely punished.

THOS. LOUIS OGIER.

WEST CHESTER, PA.

REFERRED TO CORRESPONDENTS.

Tucquan.—What is the origin, the derivation, and the significance of this name? It is generally supposed to be an Indian name. We have in the county of Lancaster Big and Little *Conestoga* creeks, Big and Little *Chiquesalunga* creeks (now generally written *Chiques* or *Chickies*). *Conoy* creek, for a western boundary, and *Octoraro* for a southeastern boundary; besides *Pequea* creek, *Shawnee* run, and some others, all considered Indian names, and named after chiefs, families, or tribes of the aborigines of the county. *Tucquan* has its fountain-head in Martic township, in the vicinity of Rawlinsville, which, with its tributaries, forms a strong stream, and discharges its waters into the river *Susquehanna*, about two miles below the old York-Furnace Ferry (formerly York-Furnace Bridge). And, although the name has long been familiar to the citizens of the southern portion of the county, no one seems to know anything about the origin of the name or what it means; and history seems to be equally silent upon the subject. Perhaps Mr. Chamberlain, who has written so much about *Indian names* for NOTES AND QUERIES, might enlighten us, for we are free to confess that it is an enigma to those "that are to the manner born."

Formerly the Tucquan abounded in trout; latterly, however, only a very few are taken "now and then." In some of the earlier or smaller maps of the county, the name may not be inserted, but in the "Atlas" published by Bridgens, in 1864, the name is conspicuously present, both in the county and the township maps.

S. S. R.

LANCASTER, PA.

Tuckquans, or Tuckquaners?—There is a fishing club now in Lancaster city that has taken this name—organized in 1869—and is of some prominence in the county. There are a number of similar clubs, but the *Tucquan* is the senior. It encamps for a week or ten days annually, devoting itself to fishing and other rural recreation, and has continued to do so ever since its first organization on the banks of the Tucquan creek in July, 1869.

Editors, and some of the members themselves, are in the habit of alluding to the club, plurally or collectively, as Tuckquaners, which seems as inappropriate as to call the Algonquins Algonquiners, or the Pequots Pequoters. I may be wrong, but to me *Tucquans* seems fittest. What says AMERICAN NOTES AND QUERIES?

S. S. R.

LANCASTER, PA.

Seal of Southern Confederacy.—What became of the seal of the Southern Confederacy? M.

MCCONNELLSTON, PA.

Color of Bank-Notes.—Who first suggested green as the color for bank-notes, and why is it preferable to any other color?

?

Men Who Reversed their Horses' Shoes.—What two men saved their lives by reversing their horses' shoes?

CURIOUS.

BALTIMORE, MD.

COMMUNICATIONS.

What My Lover Said (Vol. ii, pp. 278, 311).—*America* has taken the pains to secure the author's version of this poem, which is copied below:

"By the merest chance, in the twilight gloom,
In the orchard path he met me;
In the tall, wet grass, with its faint perfume,
And I tried to pass, but he made no room,
Oh! I tried, but he would not let me.
So I stood and blushed till the grass grew red,
With my face bent down above it,
While he took my hand as he whispering said—
(How the clover lifted each pink, sweet head,
To listen to all that my lover said;
Oh! the clover in bloom, I love it!)

"In the high, wet grass went the path to hide,
And the low, wet leaves hung over;
But I could not pass upon either side,
For I found myself when I vainly tried,
In the arms of my steadfast lover.
And he held me there and he raised my head,
While he closed the path before me,
And he looked down into my eyes and said—
(How the leaves bent down from the boughs o'er head,
To listen to all that my lover said,
Oh! the leaves hanging lowly o'er me!)

"Had he moved aside but a little way,
I could surely then have passed him;
And he knew I never could wish to stay,
And would not have heard what he had to say,
Could I only aside have cast him.
It was almost dark, and the moments sped,
And the searching night wind found us,
But he drew me nearer and softly said—
(How the pure, sweet wind grew still, instead,
To listen to all that my lover said;
Oh! the whispering wind around us!)

"I am sure he knew when he held me fast,
That I must be all unwilling;
For I tried to go, and I would have passed,
As the night was to come with its dew at last,
And the sky with its stars was filling.
But he clasped me close when I would have fled,
And he made me hear his story,
And his soul came out from his lips and said—
(How the stars crept out where the white moon led,
To listen to all that my lover said;
Oh! the moon and the stars in glory!)

"I know that the grass and the leaves will not tell,
And I'm sure that the wind, precious rover,
Will carry my secret so safely and well
That no being shall ever discover
One word of the many that rapidly fell
From the soul-speaking lips of my lover;
And the moon and the stars that looked over
Shall never reveal what a fairy-like spell
They wove round about us that night in the dell,
In the path through the dew-laden clover,
Nor echo the whispers that made my heart swell
As they fell from the lips of my lover."

Cicada Septendecim—now commonly but erroneously called the "Seventeen-year Locust"—made its appearance in many parts of Pennsylvania—notwithstanding its very general appearance throughout the State in 1885—the present season, 1889. It is said that Xenarchus, the "Rhodian sensualist," wrote—

"Happy the cicadas' lives,
Since they all have voiceless wives,"

in allusion to "the philosophical fact" that the female cicadas are not capable of making any noise.

Applying the name "locust" to these insects is probably very modern, and very American. They were known to Aristotle under the name of *cicadas*. But so deeply and firmly does error often become rooted in the public mind that it is not likely to be ever known under any other name than *locust* by the masses.

Records of the appearance in Lancaster County, in the years 1749, 1766, 1783, 1800, 1817, 1834, 1834, 1851, 1868, 1885 of the same brood are extant, and we have seen, handled, and heard the five latter of these. The brood of the present season (1889) is a distinct one, although the same species, and we are cognizant of its presence in 1872, but we have no definite trace of its earlier appearance. The present year it was far more numerous, and more widely extended than it was in 1872. S. S. R.

LANCASTER, PA.

"Cowan" (Vol. iii, pp. 77, 107, 143).—The Masonic meaning of the word is not one who would "peep into a key-hole" to surreptitiously obtain a knowledge of the secrets of Free Masonry, but simply an outsider, one who is unacquainted with the secrets of Masonry—one of the profane.

The word is derived from the Greek "κύων," a dog. In the early ages of the Church, when the mysteries of religion were communicated only to initiates under the veil of secrecy, infidels and unbaptized profane were called "dogs." "Give not that which is holy to dogs" (Matt. vii, 6).

"Beware of dogs, beware of evil workers, beware of the concision" (Philip. iii, 2).

Κύων undoubtedly meant, among the early Fathers, one who had not been initiated into the Christian mysteries.

The term was probably borrowed by Freemasons, and in time corrupted into *cowan*. S. M. F.

MANHATTAN, KANSAS.

Artists (Vol. iii, p. 168).—Answering M. Cremer, on the authority of Andrew Lang ("The Library," London, 1881), Frederick Barnard and William

Small are grouped with Herkomer, Fildes, and Caldecott in a list of the prominent wood-cut artists of the *London Graphic*.

Barnard designed many of the illustrations to the "Household Edition" of Charles Dickens' works, and did half a dozen character sketches (Pickwick, Mrs. Gamp, etc.), which are very good, barring the large size.

W. J. Linton is the most eminent of the three artists mentioned, and has also written some books on engraving, and a volume or two of poems, all works of merit.

I do not know if either of the three is a Royal Academician.

As the line of work pursued by these gentlemen is so different from that of either Whistler or Meissonier, a comparison of their standing or work would be odious.

FRANK E. MARSHALL.

PHILADELPHIA, PA.

"To Put a Dutchman in" (Vol. iii, p. 153).—I am told by a builder that German carpenters and cabinet-makers have a habit of fitting joints and mortises very loosely, and then making their work tight and firm by inserting small wedges. Hence the phrase current among the building fraternity, "to put a Dutchman in"—that is, where a joint does not fit perfectly, to insert a small bit of wood, after the German fashion. M. A. N.

NEW YORK CITY.

Cowan (Vol. iii, pp. 77, 178).—There is a variety of the Cowan, *Cowania Mexicana*, that is found wild in New Mexico, Utah, and Colorado.

To be Sweet on (Vol. iii, p. 150).—I can give you an instance of the use of the phrase, "To be sweet" on so and so earlier than any you quote.

Robert Ainsworth, in his "English-Latin, Latin-English Dictionary" (first ed. 1736), gives the phrase "To be sweet upon a person" followed by the Latin equivalent, "*Alicui Adulari*," etc. S. M. F.

MANHATTAN, KANSAS.

BOOKS AND PERIODICALS.

Poet-Lore for August contains a clever paper on "Browning's Science," by Dr. Edward Berdoe, L. R. C. P., and in the London letter William G. Kingsland gives this interesting information:

"On the afternoon of July 1, in the charming grounds of Copped Hall and Totteridge, a performance of Shakespeare's 'Love's Labor's Lost' was given by the 'Pastoral Players.' Fortunately the weather was favorable, the sun glinting through the fine old trees and showing off the handsome dresses of the players. The part of Boyet was taken by Mr. Henry Irving, Jr., whose extraordinary likeness to his father, in face and voice, was noticed at the recent Oxford play. The part of Costard, the clown, was taken by Mr. Coningsby Disraeli; while Mr. Lawrence Irving (a second son of the great actor) took Sir Nathaniel. The whole affair was most successful."

La Revue des Traditions Populaires for July contains among other valuable articles a paper on "*La Pomme en Basse Normandie*," by L. F. Sauvé, from which we quote the following quaint bit:

"Du côté des légendes, une au moins est à citer, celle de la pomme d'Adam. Voici comment elle nous a été racontée, sur la route de Portbail à Barneville, par une vieille mendiante nomade du nom de Marie Lecouflet, en mai 1888.

"Ous avaez entendu prêchi p'tête biin du frut défendu qui s'trouait dans l'courtin d'nos premis parents? L'boun Dieu leu z-avait dit: 'Ous n'y touqueraez mèche.—Biin seûr que nan—qui z-avaient fait—que j'n'y mettrons ni le deigt ni la goule, pique ous n'le voulaez pais.' Chu frut défendu, ch'était comme qui dirait eune pomme de grisernette, grosse comme mon chabot. Et y en avait pais qu'eune à l'arbe, mais des chents et des chents, da!

"'Vlà eun jou qu'la mère Eve s'met à les r'luqui, ches pommes: "Mais qu'i sont don grosses, mais qu'i sont don belles!" qu'o disait. Et pis le lendeman, o les r'luque enco, et tous les jous comme cha. Si biin qu'vlà l'serpent s'met à li dire: "Pour d'belles pommes, ch'est pour seûr et chertain qu'ch'est des belles pommes, mais i sont enco pus goûteues qu'i n'sont belles, et y en a taint, taint, que le boun Dieu li-même s'rait biin embarrassaé d'les comptaer.—Tiins! qu'dit Eve, ch'est vrai tout d'même: eune pour mé, eune pour men homme, i n'y paraîtra brin."

"'Et quand cha fut l'midi, comme tout faisait mérionne dans l'gardin, olle en print deux. O print la pus belle pour lli et n'en fit qu'eune goulaée, pis o s'n allit portaer l'aôte à s'n homme.

"'Oh! qu'i dit, d'où que ch'est qu'o viint? je n'n ai jamais mougi d'si boune.

"'Mouju-là vite et t'tais, qu'o dit tout bas, mouju-la vite, tu n'n eras pais souvent d'comme ch'te chin.'

"'Not' grand-père Adam, à che coup-là, comprint la manigance, et il eut si grand poû, si grand poû, que l'râquillon qu'i s'depêchait d'sapaudaer, restit encrouaé dans s'n avaloux. Il y serait trejous si l'boun homme vivait enco. Mais, i n'est pais perdu pour cha, il a passê d'la guerguiête d'Adam dans la cienne de tous ses descendaints máles. Les femmes, ieux, n'l'ont pais, pasqu'o tiennent d'leu grand mère et que ch'te-là avait rongii le siin.'"

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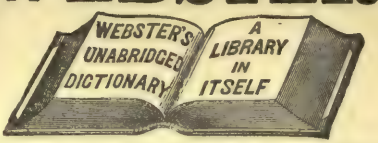
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NOTES.

WOMANLESS ISLANDS.

Women have been forbidden on several islands ruled by the Catholic clergy. One of the most famous of these is Iona, or Icolmkill, called also I or Hy, a small island of the inner Hebrides (lat. 56° 22 N., lon. 6° 25 W.), nine miles southwest of Staffa, and separated from the island of Mull by a channel one and a quarter miles wide, called the sound of I or of Icolmkill; it is in Argyleshire, and has a population of about three hundred, whose only occupations are fishing and raising black cattle on the bleak moors. From earliest times the island has been accounted holy, and is still known to the Highlanders as *Eilean nah Druineach*, =the Sacred Isle of the Druids, for whose rites it was the chief seat. In 563 Conal

Christian, King of the Northern Scots, granted it to St. Columba, and Brude, King of the Picts, confirmed the gift on being converted. Columba built a chapel and hospice of wicker and mud thatched with heather among the three hundred and sixty gray Druidical monoliths, on which rude crosses were sculptured by the early converts. He also established a college, and sent out monks to the neighboring islands to build thereon little chapels from which to preach the new faith to the pagan Picts. On the Angel's Hill—*Croc-au-Aingel*—in Iona, Columba communed with angels; on the *Tor Ab*—Abbot's Hill—he sat to watch for pilgrims or pirates; in the *Port*-na-Churraich, or Harbor of the Boat, he buried the boat in which he had come from Ireland, that he might never be tempted to return. The island is full of such places of interest and relics of the saint; the Lia Fail is said to have been brought here from Erin, and to have formed a pillow for Columba the day of his death, in 597, ere proceeding on its travels to Westminster Abbey.

Columba's aversion to everything feminine was such that he forbade even the keeping of cows on the island, for, he said, "where there is a cow there must be a female, and where there is a female there must be mischief." Any married tradesman of Iona must keep his wife on the neighboring "Women's Isle," and when the Lords of the Isles and other great men were brought to Iona for burial, their wives were buried on the Isle of Finlagan. Near Columba's first chapel, dedicated to his companion St. Oran, was the Reilig Orain, or consecrated graveyard, where forty-eight Scottish Kings, eight Danish and Norwegian Sea-Kings, four Irish Kings, and one Bishop of Canterbury were buried. After Columba's death, the island was invaded by the heathen, and the monks forced to depart, taking with them the saint's body, which was re-interred in the Cathedral of Dunkeld or in Kells, Ireland. After this event a company of nuns came from a neighboring island, and established an Augustine priory. Later Queen Margaret of Scotland built a stone chapel on the site of that of St. Oran. In 1560 the religious establishments were abolished by the Scotch Parliament, and the island passed into the hands of the McLeans; it now belongs to the Duke of Argyle. An ancient prophecy declares that seven years before the end of the world, a second deluge will submerge all the earth with the exception of Iona, which will swim above the flood; hence its merits as a royal cemetery. Macbeth is said to have been buried there. On June 13, 1888, a pilgrimage to Iona was organized to commemorate the fact of St. Columba's canonical appointment as patron saint of the diocese of Argyle and the Isles, and among the five hundred pilgrims were many women. The name *I-colm-Kill* signifies the Island of Columba's Cell.

Another account says it was to the above-mentioned St. Oran's rigid celibacy that the rule against women was established, by which they were forbidden to worship in his chapel or be buried in his churchyard. Walter Scott refers to this in his ballad of "Glenfinlas, or Lord Ronald's Coronach:"

> "Or if she choose a melting tale
> * * * Will good St. Oran's rule prevail?"

A similar prohibition existed in Lindisfarne, the "Holy Isle," off the coast of Northumberland, a few miles south of Berwick; it is surrounded by water at high tide, but at low tide the sands between it and the coast may be easily crossed on foot. Its ruined abbey is said to be the oldest church in England; it was established by St. Aidan, who founded the Church in Northumbria in 635 at the request of King Oswald, and who made Lindisfarne the episcopal seat of the see of Durham. It is famous as the scene of St. Cuthbert's labors. He was a shepherd who was induced by a vision to enter the priesthood. After preaching the gospel to the still half-savage people on the mainland, he lived eight years as a hermit on the barren islet of Farne, which he cultivated, living in a cabin with a wide trench around it to separate him from visitors. He was made Bishop of Hexham, and afterward of Lindisfarne, remaining at the latter place two years; feeling his health fail, he retired to Farne once more, where he died in 687. He was buried in Lindisfarne, whose soil was thought so sacred that the bodies of many Border chiefs were carried there for

burial. When the island was ravaged by the Danes, the monks fled, taking with them the body of St. Cuthbert, which, after long wanderings, was at last placed in a shrine of Durham Cathedral, where it worked miracles, and over it was hung a cloth used by him in celebrating mass, which, if carried as a banner, always insured victory. But the shrine was demolished in the Reformation, the body buried under the pavement, and the banner burned by Calvin's sister.

Scott has chosen Lindisfarne as the site of the nunnery in "Marmion," but he himself says this is entirely fictitious, for St. Cuthbert detested all women, on account of "a slippery trick played on him by an Irish princess." A cross of blue marble was set in the pavement of his shrine at Durham beyond which no female might set foot without being subjected to heavy penance. The cross is still to be seen, but its prohibitive authority has gone. The saint, however, seems to have been hardly consistent in his ban against the sex, for he conversed with Elfleda, daughter of King Oswy, through his cabin-window at Farne, he accepted a gift of a rare winding-sheet from Virca, Abbess of Tynemouth, and a coffin from a holy lady named Tuda, and he exchanged visits with the Abbess of Coldingham. On August 11, 1887, the twelfth centenary of his death was celebrated by a pilgrimage to Lindisfarne of four thousand men and women. Therefore, in Lindisfarne as well as in Iona, the prohibitive rule is now entirely disregarded, even by Catholics.

[TO BE CONCLUDED.]

WHAT IS THE ORIGINAL DRAMA ON WHICH "ERMINIE" IS FOUNDED, AND WHAT IS THE HISTORY OF THAT DRAMA?

The modern burlesque opera of "Erminie" (music by Ed. Jacobowski, libretto by Harry Paulton) is the latest of a long series of character sketches which, I fancy, had their real origin in the person of the infamous Chevalier Macaire, a French knight, who, more than five hundred years ago, aided by Lieutenant Landry, murdered Aubrey de Montdidier in the forest of Bondy.

There are many interesting details connected with this *cause célèbre*, among which are the apprehension of the assassin on suspicion aroused by the conduct of Montdidier's faithful dog, "Dragon," which had witnessed the attack; the animal's marked enmity toward the murderer; and the subsequent judicial battle between the two, ending in the defeat of the latter, and the confession of his crime.

But the matter now under discussion bears upon only one point in this history—that *Macaire* was the name of a notorious *French villain*. It is true that his first name was Richard, and not Robert, but this unimportant difference was a natural outgrowth of the changes which time will always work eventually in the case of any popular tradition. From that time (1371) Macaire, under various guises, became a familiar figure on the French stage, although, at first, or even until this century, the interest in the man was quite secondary to that which was felt for the dog, who was the real hero of the play.

Two of these dramatic renderings, one "La Forêt de Bondi, ou le Chien de Montargis," and the other "Le Chien D'Aubrey," enjoyed a vast popularity; the former, by Guilbert de Pixérécourt, was adapted to the English stage, and the leading character was played by a famous trained dog. In this manner the Chevalier was nearly lost sight of, and it was left to D'Aumier to revive him in all the glory of his original villainy in the melodrama of "L'Auberge des Adrets."

Robert Macaire had long been a name synonymous with every species of depravity, and it was not unnatural that D'Aumier should have represented him as a vulgar brigand, ready to cut a throat or pick a pocket on the slightest provocation, but always exercising his villainies with the purely sordid motive of personal gain. This character, however, underwent a miraculous transformation when the great Frederick Lemaître adopted it as his favorite *rôle*, and gave it the interpretation which was the inspiration of his wonderful genius. Under this treatment, Robert Macaire became "un caractère buffon et ironique, contrastant singulièrement avec les crimes dont sa conscience

était lourdement chargée. Il fit plaisanter agréablement aux gendarmes, à force de sang froid et de lazzi; et sous ce bandit sceptique, ce scélérat gouialleur, l'assassin disparaissait presque complètement."

It was after this rehabilitation of the character that D'Aumier made his *début* as a caricaturist, by contributing to *Charivari* a series of sketches, in which Robert Macaire was successfully depicted as a banker, an advocate, a journalist, etc., in whom were personified perverseness, impudence, and charlatanism. They were remarkable as portraitures of abstract qualities, and it is largely owing to their favorable reception on the part of a good-natured public that D'Aumier has come to be known in later times as the "Aristophanes of French caricature." And in this manner Robert Macaire came to be the sportive designation of a Frenchman in general.

About forty years ago, the late comedian and dramatist, Charles Selby, adapted "L'Auberge des Adrets" to the English stage; and few melodramas have been more frequently performed, or gained a more permanent place in public favor. It has always been a stock piece in the *repertoire* of eminent artists, and in very recent times the great Irving himself has consented to horrify and delight his London audiences with his wonderful impersonation of this "*gentlemanly villain.*"

In the English "Robert Macaire, or the Two Murderers" we have the same grotesquely picturesque thief, with his timid, nervous accomplice, as in the comic opera of "Erminie," and their history is also substantially the same, although the attendant circumstances are different. In both renderings the scene opens at the door of an inn, where the thieves, escaped from prison, present themselves as guests. Their soiled, ragged, and heterogeneous attire subject them to close questioning on the part of the servants, but Redmond's cool audacity silences criticism, and they soon find themselves seated before a well-filled table—after the trembling Bertrand has all but betrayed them by supplementing his companion's demand for "the best of everything" with his own plebian request for "some bread and cheese and an *ingun.*"

Bertrand is always nervously apprehensive that the gendarmes will catch them, while Redmond assures him they have nothing to fear; to which the former rejoins "Oh! haven't we though!" These remarks have been faithfully reproduced in "Erminie." The "Dickey Bird" song, which is such a popular feature of the opera, is suggested by Bertrand's reply when asked to sit down and breakfast with the gendarmes, before these officers have recognized their prisoners; Redmond, who has accepted the invitation with a show of great pleasure, calls to his companion, who replies, "No, I thank you, I am not hungry, I want to go into the fields, and hear the dickey-birds sing," and he is about to escape when Redmond forces him to return.

As in the opera, a wedding-party arrives at the inn, which the thieves join, introducing themselves as eccentric but distinguished strangers. One of the party is robbed and murdered during the night, and the perpetrators of the deed are arrested. Macaire is shot and his companion given up to justice. Before his death, Macaire is reconciled to his wife and son—who are prominent characters in the play—and dies repentant. It is a noticeable fact that in "Erminie," the youngest of a long line, it is upon the simpleton Cadeux, rather than on his clever chief, that public interest centres. This seems like a return to the original form of the drama, when the dog, and not Macaire, was the hero of the play.

QUERIES.

Lake of Czirknitz.—How do you account for the periodical disappearance of the waters of the lake of Czirknitz in Austria?

R. B. P.

VERONA, MAINE.

There is very little doubt that the lake of Czirknitz is simply an overflow-lake fed by some subterranean river. Very probably that river is the same one which reaches the sea in that wonderful fountain of Timavus, which Virgil so beautifully describes. When the water in the underground river is abundant, the great lake fills up; when it is

low the lake disappears. It is here noteworthy that Mr. Skeat makes "the dry sea" of Chaucer (*Book of the Duchesse*, 1028) to represent this lake. Other scholars, cited by Skeat as above, place the "dry sea" in North Africa. Skeat alludes to Mandevilles' "gravelly sea" in the land of Prester John. But why may not Chaucer and Mandeville refer to the *Han-Hai*, or "dry sea," of Central Asia described by Ritchtofen? Chaucer, just before the line quoted, has been referring to Tartary. It is true that Richtofen first made the name *Han-Hai* familiar to geographers. But did he really invent it?

River Flowing Inland.—What river flows from the sea into the land?

R. B. P.

VERONA, MAINE.

In the Greek island of Cephalonia there are inland-flowing streams, one of which turns the wheels of five mills; it is near the city of Argostoli. It is supposed that porous rocks absorb the water, and give it out again in certain saline springs.

Steenie.—Why did James I call his favorite, Buckingham, by the pet-name of "Steenie"? P. R. B. P.

VERONA, MAINE.

Because, like St. Stephen's, his face was "as it had been the face of an angel." King James was a great admirer of masculine beauty, perhaps because he had so little of it himself. "Steenie" means Stephen.

Lion of Justice.—What king was called "the Lion of Justice" by his subjects?

P. R. B. P.

VERONA, MAINE.

Henry I of England.

Chimæra in a Vacuum.—Can you furnish me with a Latin quotation about a Chimæra in a Vacuum? ALICE.

PHILADELPHIA.

In the days in which it was the fashion to ridicule the schoolmen and their studies, some one propounded this question: *Utrum chimæra bombinans in vacuo posset comedere secundas intentiones;* that is, "whether a chimæra buzzing about in a vacuum would be able to eat Second Intentions?" The question is a purely ridiculous one, and is intended to be such.

King of the Penguins.—Who is called the King of the Penguins? ALICE.

PHILADELPHIA.

This is a recent mock-title for the Governor of the Falkland Islands, a region which once abounded in penguins. Perhaps the popular name of King-penguin, which is given to one of the species, helped to shape the title in question.

One-Eyed Conquerors.—What great conqueror had but one eye? ALICE.

PHILADELPHIA.

Hannibal; also Lord Nelson.

Blind Men of Distinction.—Please name some distinguished blind persons, including such as became blind. ALICE.

PHILADELPHIA.

Samson, Eli, Isaac, Homer, Milton, Appius Claudius, John, king of Bohemia, Tiresias, Ziska, Fawcett, Blacklock, Huber, J. Waddell, Muley Hassan, Democritus.

Hazing.—What is the derivation of the word "hazing"? H. R.

SCHENECTADY, N. Y.

Webster says, "Cf. Sw. *hasa*, to hamstring, from *has*, tendon. O. D. *hæssen*, ham. To vex with chiding, etc., to punish by exacting unnecessarily disagreeable or difficult duty; to play abusive tricks upon, chiefly used among college students and sailors."

Hey, the White Swan.—Where does this expression occur? ALICE.

ST. CHARLES, MO.

Edward III, of England, had for a motto these lines:

"Hey, Hey! the white swan!
By God's soul, I am thy man!"

The White Swan was the cognizance of the Bohun family.

REPLIES.

The Lost Arts (Vol. iii, p. 177).—Among the lost arts might be mentioned that of engraving on crystal stones, as practiced by the Egyptians, and the art of painting on glass, practiced in the monkish ages.

H. R.

SCHENECTADY, N. Y.

So Long (Vol. ii, p. 48).—This phrase, in the sense of "good-bye," is quite frequently heard in Ontario, and its use is not entirely confined to the ranks of the vulgar. Bartlett ("Dict. of Americanisms," 1877) cites it thus: "*So Long*. Used in taking leave, like 'Good-bye, Louisiana.'" The "good gray poet" (Whitman) has written a poem with the title "So Long," which occupies pages 451–456 of the Boston (Thayer and Eldridge, 1860–1861) edition of "Leaves of Grass." From it I quote:

"While pleasure is yet at the full, I whisper *So Long*,
And take the young woman's hand, and the young man's hand, for the last time."

* * * * * * * *

"I feel like one who has done his work—I progress on,
The unknown sphere, more real than I dreamed, more direct, darts awakening rays about me—*So Long!*
Remember my words—I love you—I depart from materials,
I am as one disembodied, triumphant, dead."

"C. W. S.," in the *Athenæum* (No. 3222, July 27, 1889, p. 140), says: "The expression 'so long' is in common use amongst the working classes in Liverpool, in the sense of 'good bye.' I first heard the words used in that sense in and about New-Castle-upon-Tyne thirteen or fourteen years ago, then almost exclusively by sea-faring people. It has now become common, but I do not think I have ever heard it but once out of a seaport, and that was in a Manchester railway station on the departure of a Liverpool train. The only literary use of the expression that I have ever seen is in *Chambers' Journal* for June 22, 1889, p, 397, col. I." Arthur Montifiore (*Athenænm, Ibid.*) remarks: "I can offer some slight evidence of its existence in remote country districts of Dorsetshire, among sons of the soil who speak the language of tradition rather than that of literature. I have personally known men use this expression under circumstances which would point strongly to their inheriting, in opposition to their acquiring it." It may be that this word, like many others, has a good old English ancestry behind it, but at present its origin cannot be determined with certainty.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Terrapin (Vol. iii, p. 190).—Bartlett ("Dict. of Americanisms," p. 700) assigns to this word an Indian origin. Palmer ("Folk-Etymology," p. 387) follows Bartlett. Smith ("Glossary of Terms and Phrases," p. 478) gives the forms *Terrapene* or *Terrapin*. Stormont (8th ed., 1884) has "*Terrapin* or *Terrapene* (Fr. *terrapene*)." All have heard of "Brer *Tarrypin*," in "Uncle Remus." The citations Bartlett gives seem to prove the Algonkin origin of the word. It occurs in Whitaker's "Good Newes from Virginia" (1623), p. 42, in the form "*torope*, or little turtle;" in Lawson's "Natural History of Carolina" (1709), p. 133, as "*terebins;*" and in Beverly's "Virginia" (1722), p. 151, we find "a small kind of turtle or *tarapins*." Father Rasles, the early Abenaki missionary, has in his vocabulary of that language "toarebe, turtle." Eliot, in his "Indian Bible" (Leviticus xi, 29), has for "tortoise" *toonuppasog*. Campanius (1645), for the language of the Indians of New Sweden, gives *tulpa or turpa*, a tortoise (*l, n, r* are interchangeable in some Algonkin dialects). William Strachey (1618?) in the vocabulary appended to his "Historie of Travaile into Virginia Britannia," has "a sea turtle, *tuwcuppewk*." Dr. D. G. Brinton ("The Lenâpé and their Legends" p. 225), says, "The Lenâpé word *tulpe* means turtle or tortoise, especially, says Zeisberger, a water or sea-turtle." The turtle plays an important part in the cosmogony of the Eastern Algonkins, symbolizing the earth. The Dutch travelers, Donkers and Sluyter, heard the tortoise-myth in 1679 from the New Jersey Indians (see Brinton, 132). Besides, the turtle or tortoise was an important article of food. So it is no matter for surprise that this Algon-

kin word early crept into the speech of the English colonists. It is noticeably an Eastern Algonkin word for turtle or tortoise, and probably from the *in* termination, a diminutive. The Western Algonkin words for the same or similar creatures appear to be quite different. In the dialect of the Lake of the Two Mountains (Quebec), we have "*posikato*, land turtle; *mikinak*, tortoise or turtle in general; *tetebikinak*, soft-shelled turtle," and the Cree and Ojibbeway terms conform closely to these. The negroes of Surinam call the sea-turtle *krapé*, and the land-turtle *serkrepatoe*.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Heathen Hymn in Christian Churches (Vol. iii, pp. 141, 165).—It does not seem to be generally known that the hymn "Vital Spark of Heavenly Flame," was, according to Pope himself (*Spectator*, 223, 229), to him who reads between the lines, suggested by Sappho's ode Ad Lesbiam:

> "My bosom glowed; the subtle flame
> Ran quick through all my vital frame.
> O'er my dim eyes a darkness hung;
> My ears with hollow murmurs rung.
> In dewy damps my limbs were chill'd,
> My blood with gentle horrors thrill'd;
> My feeble pulse forgot to play;
> I fainted, sunk, and died away."

But the "heathen hymn," most probably is—

> "Rise, crowned with light, imperial Salem, rise."

It is an extract from Pope's "Messiah," first published in the *Spectator*, No. 378, May 14, 1712, with comments by Addison. There it is said to be written in imitation of Virgil's "Pollio." It is almost a literal rendering of Virgil's 4th Eclogue, and it seems to me is the hymn which most fully answers the question, Virgil being, indeed, a heathen. M. N. ROBINSON.

REFERRED TO CORRESPONDENTS.

Nicknames.—Among nicknames bestowed upon prominent men I recall the following. Will correspondents kindly add to the list? PINAX.

NEW JERSEY.

Erasmus was called *errans mus*, or "wandering mouse," by the friars; Claudius Tiberius Nero was called *Caldius Biberius mero*, "Drinker heated with wine," by some of his contemporaries. Cotton Mather nicknamed Hanserd Knollys "Mr. Absurd Know-less."

Eternal Vigilance, etc. (Vol. i, pp. 46, 203).—In looking over some notes made a year or two ago I find this:

"The price of liberty is eternal vigilance, and the price of wisdom is eternal thought.

"FRANK BIRCH."

The note has no meaning to me now, though, to quote the words ascribed to Browning, I suppose it did mean something when I wrote it. Can anybody tell who is "Frank Birch," or where I got the quotation? M. A. N.

NEW YORK CITY.

The Drum.—Will you please find the old song, entitled "The Drum"? I myself have hunted many books which I thought might contain it, but my efforts were fruitless. You might possibly find it in a work entitled "Songs and Ballads of the Revolution." This book I have been unable to obtain. E. S. LARA.

BALTIMORE, MD.

Blind Monk of Ephesus.—Who was the "Blind Monk of Ephesus"?

D. B. W.

PHILADELPHIA, PA.

The Hand, Etc.—Who first used the expression:

> "The hand that rocks the cradle,
> Is the hand that rules the world?"

MACQUE.

PHILADELPHIA, PA.

Brief Letters.—Are there any epistles known shorter than the following, which passed between a Pittsburg coal-dealer and his nephew?

Dear Nephew,

;

Your Uncle.

The answer, briefer, if possible, was:

Dear Uncle,

:

Your Nephew.

MACQUE.

PHILADELPHIA, PA.

Nothing like Leather.—Can you tell me where this expression originated? I remember, when a boy, hearing the following rhyme, accompanied at times by the expression, which, I was told, was a common one in Ireland: "Leathery breeches are a very good thing of a frosty morning." I quote these lines from memory:

"A town feared a siege and held a consultation,
Which was the best method of fortification;
A grave, skillful mason said, 'In his opinion,
Nothing but stone could secure the dominion.'
A carpenter said: 'Though that was well spoke,
It was better by far to defend it with oak.'
A currier, wiser than both these together,
Said, 'Try what you please, there's nothing like leather.'"

MACQUE.

PHILADELPHIA, PA.

COMMUNICATIONS.

Telling the Bees (Vol. i, p. 312; Vol. ii, pp. 238, 274).—Edward Clayton in his interesting article, "Sunrise in Sussex," in *Longman's Magazine* (July, 1889, pp. 262–274), says (p. 269):

"I interrogated him (a Sussex keeper) as to whether he had ever heard of the New England custom which Longfellow writes about, of 'telling the bees' of a death in the household, and he admitted somewhat apologetically, with a glance at his wife, that he had done it himself.

"'What did he do?'

"'Oh! he went and just tapped the hives with his knuckles.'

"'Didn't ye say nothing?' says Mrs. Woolven.

"'No, don't know as I did.'

"'Well, good sakes alive, what was the use then?' You should have said, 'So-and-so's dead, tap, tap, tap, so-and-so's dead.' Not that Mrs. Woolven believed in it, but if you *were* going to tell the bees, why, do it properly."

The same article contains other interesting items of folk-speech and folk-lore.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Seven Golden Cities (Vol. i, p. 181).—The famous legend of the "Island of the Seven Golden Cities" has given name to a district of the island of St. Michael, in the Azores. The district of the "Seven Cities" is a volcanic tract of no small scientific interest. It is noteworthy that the Arabian geographers describe the Azores as having cities of considerable importance. But before their alleged re-discovery in 1432, they seem to have become depopulated. It is remarkable that the fabled island of Brazil, on at least one early map (1361), appears in almost exactly the place of Corvo and Flores, the westernmost of the Azorean group.

SALIX.

NEW JERSEY.

Land of Inverted Order (Vol. iii, p. 151).—Among Mr. Ullathorne's points of dissimilarity between Australia and Europe there are several which will not bear criticism. The *mole* he speaks of is the *Ornithorhynchus*, and is not at all like a real mole. "Dogs never bark" is true of the native *dingo* in its wild state; like the *atco* of tropical America in the old days, it has no bark; but the ordinary dogs of Australia bark as much as any dogs.

"Codfish are caught in the rivers," refers to the wonderful fish, *barramunda*, which has both gills and lungs; but it is a codfish only in name. "Winged serpents are found" in no part of the continent, though frilled and quasi-winged lizards are not rare.

The *emu* is not a *cassowary*, and neither is "as large as an ostrich," although the emu's plumage is hair-like.

Additional points of "inverted order" often noted are these: the sun is in the north at noon; the chief rivers (those west of the eastern coast-range) flow inland and not directly seaward; the "pear-tree," *Xylomelum pyriforme*, bears wooden fruit; the trees (that is, such as have *phyllodes* instead of leaves) cast no shade; the (so-

called) cherry, *exocarpus inpressiformis*, is said to have its stone or pit on the outside of the fruit; the opossums and jackasses fly; the opossum is not really an opossum and does not really fly, but glides through the air like a flying squirrel, while the *jackass*, in this case, is a bird (a kingfisher who never catches fish); Christmas comes at midsummer; the (native) peas are poisonous; the oaks (*Casuarina*, *Grevillea*, etc.) bear no acorns; the apple (*Angophora*) is not eatable; the chestnut (*Castano-spermum*) has no burrs.

HYRAX.

NEW JERSEY.

Similia Similibus Curantur.—This Hahnemannian formula, as is well-known, is as old as Hippocrates' time. In Puttenham's *Arte of Englishe Poesie* (p. 63, Arber's ed.), I find: "Not with any medicament of a contrary temper, as the *Galenistes* vse to cure, *contraria*, *contrarijs*, but as the *Paracelsians*, who cure *similia similibus*, making one dolour to expell another."

JACOX.

NEW JERSEY.

Crick-Creek.—The pronunciation of the word *creek* (a small stream) as *crick*, which obtains in some parts of the United States and Canada, is said by some to be modern and an Americanism. The word, however, occurs at least as early as 1631, for at page 19 of Captain John Smith's "Advices for Inexperienced Planters," (Works, Arber's ed., 1884), we find, "among the *cricks* and coves." In a description of Nova Scotia by Mascarine, transmitted to the Lords of Trade by Governor Philipp in 1729 ("Selections from the Public Documents of the Province of Nova Scotia," Halifax, 1869) the word occurs twice; *cricks* (p. 45, p. 46). We have in English "*crick*" (in the neck), a word etymologically identical with *creek* (see Skeat, under *creek* and *crick*), and coinciding in pronunciation with the American word.

A. F. CHAMBERLAIN.

TORONTO, ONT.

A Cold Day.—In "Gil Morrice," (Percy's "Reliques," bk. vii, xviii, lines 39–42) occur these lines:

"Yes, I will gae your blacke errand,
Though it be to your cost;
Sen ye by me well nae be warn'd
In it ye sall find frost," etc.

Is not this the original of our slang expression, "it's a cold day" for some one? "Gil Morrice" was printed in a second edition in 1754, and, according to Percy, "lays claim to a pretty high antiquity."

R. G. B.

Cool of the Evening (Vol. iii, p. 50).—At the time of Lord Houghton's death, the *Tribune* correspondent, G. W. Smalley, wrote:

"The confidence of demeanor which earned for him very early in life Sydney Smith's sobriquet, 'the cool of the evening,' remained with him, but it mellowed with age."

I have elsewhere seen it stated that Lord Houghton was so called by Bulwer.

M. A. N.

NEW YORK CITY.

Wild Darrell (Vol. iii, p. 40).—In Lady Wilde's "Legends of Ireland" is the story of "The Doctor and the Fairy Princess," closely allied in its main incidents to the Wild Darrell legend. Also in Keightley's "Fairy Mythology" are somewhat similar tales regarding Pixies, Nixies, and other fairy folk. Mr. Hubert Hall's attempt to "whitewash" the tarnished name of Darrell is greatly assisted by the fact that legendary lore long ago furnished these fables; popular credulity being ever ready to avail itself of any suspected name as a peg upon which to hang such old-wives tales.

M. A. N.

NEW YORK CITY.

Caerlaverock Castle (Vol. iii, p. 176).—For information in regard to this castle and its owners, the Maxwells, see Scott's "Minstrelsy of the Scottish Border," Vol. ii, and in particular the ballad, "Lord Maxwell's Good-Night," with the notes thereto. The fourth verse of the ballad reads:

"Adieu! Dumfries, my proper place,
But and *Caerlaverock* fair;
Adieu! my castle of the Thrievr,
Wi' a' my buildings there."

H. R.

SCHENECTADY, N. Y.

Names of Days of the Week (Vol. ii, p. 58; Vol. iii, p. 276).—The following paragraph from Moncure Conway's "Demons of the Shadow" (*Scribner's Monthly*, 1872) supplements the communication of "R. G. B." in your issue of August 10th:

"Some of the associations which the poor and ignorant people of Germany had with their gods were so tenaciously clung to that the Church thought it well to adopt them. Thus the god Odin was thought to revisit the fir-tree near the time of his old Yule festival, and those who paid him honor thought they would receive gifts. This became the Christmas tree, and the god himself was personated coming in with gifts for the children. It was thought best * * * to connect the custom with a saint; and St. Nicholas was chosen. It was also thought necessary to make the custom more moral. Now St. Nicholas was the patron of children, as the Boy-Bishop legend showed; but he was also austere, having, while yet an infant, refused maternal nourishment on fast days. Hence, when St. Nicholas came in to give Christmas gifts, he instituted a sort of judgment day among the children, * * * evinced a preternatural knowledge of all their little naughtinesses, and carried * * * a pannier to carry off the bad children after it had yielded its presents to the good ones."

M. A. N.

New York City.

Caerlaverock Castle (Vol. iii, p. 176).—Caerlaverock is the "original" of Ellangowan Castle, in "Guy Mannering." It is a wedge-shaped building, once of great strength. There were three moats, traces of which still remain, and three portcullisses; above the grove in which the second portcullis ran can still be seen a channel through which melted lead could be poured on assailants fortunate enough to pass the first gate. Over the entrance is, or was until recently, a room, sealed up years ago, and never since opened. Of course, it is said to contain treasure.

One of the Maxwells, of Nithsdale, so the story goes, married a fair maid, and to his wedding invited his disappointed rival—perhaps one of the Scotts. At night this rival rose, broke into the bridal chamber, and killed Maxwell. Then he stole away through a private door, mounted his horse, and rode away. In the morning, to his horror, he saw that he had forgotten to cross the three moats, and had ridden hard all night around and around the castle. He was, of course, captured and put to death with horrible tortures. "I tell the tale as 'twas told to me."

The present head of the Maxwells is Lord Herries, of Torregles. The barony of Herries dates so far back that its origin is unknown.

R. G. B.

Golden King (Vol. iii, p. 175).—"Golden King" was one of the titles of the Burmese sovereigns. Their seat was the Golden Throne; to be allowed to kiss the Golden Foot was a high privilege. The highest title of honor conferred by them was a membership in the order of the Golden Sun.

Rollox.

New Jersey.

Corrigenda—*Prophetic Dream* (Vol. iii, p. 177).—A correction must be made, "Atlantic" should read "Arctic."

R. G. B.

Attention was also called to this correction by "S.," Binghamton, N. Y.

I have no time, etc.

The last word of the second line of the answer to this query should be "died," not "did," and the first word of the next line "rich" instead of "not."

Clephane (Vol. ii, pp. 106, 131).—There is a place called Clephantown, in the County of Nairn, Scotland, six and a quarter miles southwest of the town of Nairn.

Phylax.

New Jersey.

Scholastic Doctors.—I have come across in my reading the following names and titles of mediæval schoolmen, *in addition* to those given in my copy (old edition) of Wheeler's "Noted Names:"

Adam de Morisco, *Doctor Illustratus.*
Pope Alexander V, *Doctor Refulgidus.*
Alexander Alemannicus, *Doctor Illibatus.*

Alex. Andreæ, *Doctor Dulcifluus* (*dulcissimus* in Wheeler).
St. Anthony of Padua, *Doctor Optimus*.
St. Thomas Aquinas, *Doctor Communis* (as well as *Doctor Angelicus*, Wheeler).
Jacobus de Ascoli, *Doctor Profundus*.
W. Barley, *Doctor Planus et Clarus*.
Bertrand de la Torre, *Doctor Famosus*.
Nicholas Bonet, *Doctor Proficurus* (?) (What does this mean?)
Walter Brinkel, *Doctor Bonus*.
Francis of Candia, *Doctor Fertilis*.
Landolpho Caraccioli, *Doctor Collectivus*.
Hugh de Castronovo, *Doctor Scholasticus*.
Duns Scotus, *Doctor Marianus*, etc.
Gregory of Fonts, *Doctor Venerandus*.
Alexander of Hales, *Doctor Doctorum*, etc.
Hildebert, *Doctor Venerabilis*.
Innocent V (pope), *Doctor Famosissimus*.
Nicholas Lyra, *Doctor Utilis*.
Francis de Mairone, *Doctor Amtus*, etc.
Francis de Marco, *Doctor Illustratus*.
Richard Middleton, *Doctor Fundatus et copiosus*, etc.
Alphonsus de Novo Castro, *Doctor Ingeniosissimus*.
Wm. Occam, *Doctor Singularis*, etc.
Gerard Odon, *Doctor Scholasticus*.
Peter de l'Isle, *Doctor Notabilis*.
Peter of Aquila, *Doctor Sufficiens*, etc.
John of Ripatransone, *Doctor Difficilis*.
Peter Tome, *Doctor Invincibilis*.
Gulielmus Varro, *Doctor Fundatus*.
The list is far from complete.

FAIRFAX.

NEW JERSEY.

Nitocris' Tomb (Vol. ii, pp. 153, 253; Vol. iii, p. 178).—In "Chivalric Days," by E. S. Brooks, is given the story of the Egyptian Nitocris who figures as the Cinderella of that country. She was the daughter of an image-maker; her sandal was dropped by an eagle at the feet of the young king, Nebi, with the orthodox result. After she had been some years queen, Nebi was murdered by conspirators; Nit-a-ker, or Nitocris, planned to avenge her husband. Beneath a pyramid tomb she caused to be built a great subterranean chamber; an aqueduct connected this with the Nile. At the Feast of Inundation, she invited her husband's murderers to a banquet in the great chamber. When the feast was at its height, she and her attendants withdrew, the flood-gates were opened, and the revelers perished. Then Nitocris, having avenged her husband, threw herself upon a heap of smouldering ashes and died, and was entombed in her pyramid.

A friend has sent me a sonnet (by Julia Mills Dunn) which seems worthy a place in the "ana" of Queen Nitocris.

QUEEN NITOCRIS.

"Men call me dead. Long centuries ago—
Ere yet the desert's drifting sands had hid
The crouching Sphinx, or marred the Pyramids,
When all my pulses bounded with the flow
Of riotous blood that fed my heart's fierce glow,
When lovers lived or suffered as I bid—
Death came and breathed upon my dusky lids,
And round my tomb the carven lotus blows.
Empires have risen and crumbled since my time,
New worlds have grown in lands across the sea;
And yet across the shifting seas of sand
I draw my lovers by a spell sublime,
To seek the tomb that men have built for me—
And so Love conquers Death at my command."

According to Herodotus, I think Nitocris of Egypt succeeded her *brother*, whose death she avenged as above related.

M. A. N.

NEW YORK CITY.

Etymology of Chewink.—Bartlett ("Dict. of Americanisms, 1877), has "*Chewink*. The ground robin; so-called from its peculiar note. On Long Island it is called the Towhee Goldfinch, and in Louisiana, from its plumpness, Grasset." Mr. Torrey, in his delightful book "Birds in the Bush," says (p. 62), "The towhee is of a peculiarly even disposition. I have seldom heard him scold or use any note less good-natured and musical than his pleasant *cher-iwink*." And (p. 178) "What has any finch to do with a call like *cherwink*, or with such a three-colored harlequin suit? (See also pp. 179, 180.) While this onomatopoetic origin (direct) may be correct, it is interesting to find in Strachey's "Virginian Vocabulary" (*Circa*, 1618), "'*cheawanta*,' a robin red-breast."

A. F. CHAMBERLAIN.

TORONTO, ONT.

Cocco (Vol. iii, pp. 78, 192)—The *cocco* described in the quotation from the *National Exponent* is not the same plant as that noticed in Vol. iii, p. 78. The *Exponent*, no doubt, refers to *Cyperus Hydra*, a well-known noxious weed called *coco-grass* in many places. CAREX.
NEW JERSEY.

The word "The" in Place-Names (Vol. iii, pp. 120, 191).—Add to the list the Asturias, the Sahara, the Solent, the Hamoaze. A very large number of French town-names begin with *Le*. HYRAX.
NEW JERSEY.

Curious Passages from "Lyly's Euphues":—Venus had hir Mole in his cheeks, which made hir more amiable; *Helen* hir scarre in hir chinne, which *Paris* called *cos amoris*, the whetstone of love; *Aristippus* his Wart; *Lycurgus* his Wen.—"Euphues, the Anatomy of Wit;" Arber's ed., p. 34.

Perfumes doth refresh the Dove and kill the Betill.—*Ibid.*, p. 41.

The stone *abestos* being once made hot will never be made cold.—*Ibid.*, p. 42.

It must be a wyly mouse that shall breed in a cat's eare.—*Ibid.*, p. 63.

Would mine eyes had been rubbed with the sirop of the cedar tree, which taketh away sight.—*Ibid.*, p. 63.

* * * the serpent *Porphirius*, who is full of poyson, but being toothlesse he hurteth none but himself.—"Euphues and His England," p. 372.

The camill first troubleth the Water before he drinke.—*Ibid.*, p. 378. FERREX.
NEW JERSEY.

Serpent and Ash-Tree.—The belief in the antipathy between the serpent and the ash-tree is very widespread, even at this day. Lyly says: "As little agreement shal there be betweene us as is betwixt * * * the Serpent and the Ash-tree" ("Euphues," p. 373). Yet in the old Norse myth the world-serpent lies coiled at the foot of the ash-tree Yggdrasil. FERREX.
NEW JERSEY.

Swine and Crab.—During a recent visit to Cape May County, N. J., I saw the pigs being fed with king-crabs, and the latter were eaten with great avidity. It recalled a place in Lyly's "Euphues," p. 61, as follows: "The filthy Sow, when she is sicke, Eateth the Sea-crab and is immediately recured; the Torteyse having tasted the Viper sucketh *Origanum* and is quickly revived." FERREX.
NEW JERSEY.

BOOKS AND PERIODICALS.

The Journal of American Folk-Lore (July–September) is at hand with its well-edited and well-selected contents. H. Pomeroy Brewster writes on "The House that Jack Built," an admirable supplement to the discussion in AMERICAN NOTES AND QUERIES, pp. 77, 119. Mr. A. F. Chamberlain contributes "A Mohawk Legend of Adam and Eve," that forms an interesting contrast to the version cited in AMERICAN NOTES AND QUERIES, p. 204. Other articles on "English Folk-Tales in America," "Leaves from an Omaha Note-Book," etc., etc., will find interested readers.

The Atlantic Monthly for September contains an article, "La Nouvelle France," which will be the subject of discussion in the United States, and of something more than discussion in Canada. It endeavors to show how the French-Canadian party is steadily gaining Canada to itself, and h w by its consummate organization it is reconquering it from its nominal English rulers. The paper is an interesting pendant to that on French-Canadian literature in the August number. "The Isthmus Canal and American Control," by Stuart F. Weld, is a consideration of the policy promulgated by the United States Government in its desire to control the Inter-Oceanic Canal, with (as XVIIIth century writers would put it) "some animadversions thereon." Mr. Frank Gaylord Cook has an article on "James Wilson," a Scotchman who settled in Pennsylvania, and whose services in behalf of the Constitution of the United States are too little known. Another sketch of the "Americans at the First Bastile Celebration," completes the more important articles. Miss Jewett contributes "The White Rose Road," and two stories, to which that much-abused word "weird" can actually be applied seriously, will be found in "Voodooism in Tennessee," and the ghostly little story of "The Gold Heart." Mrs. Preston's poem, "Phryne's Test," an odd paper on "The Black Madonna of Loreto," and Messrs. James's and Bynner's serials fill out the number.

The Catholic World, for September, offers its readers, among other matter, "Clues to Ancient American Architecture," by W. Nemos, and an entertaining paper, "'Varsity Reminiscences," by Charles E. Hudson, M. A. Cantab.

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NOTES.

WOMANLESS ISLANDS.

[CONCLUDED.]

The Celtic clergy seem to have cherished an especial aversion to women. During the building of a convent near the holy well of St. Augustine in Ireland, bells were rung by invisible hands and angelic music accompanied the workmen. A woman came to draw water from the well, and immediately the music ceased and the work could not proceed. The monks were forced to choose another site, around which they drew a circle and forbade any woman to step inside; the bells and music recommenced, and the building was soon completed. Thomas Moore wrote a ballad founded on one of the many stories related of St. Kevin, whose rock-bed is still shown in Wicklow, at Glendalough.

"By that Lake whose gloomy shore
Skylark never warbles o'er," St. Kevin hid himself from his former sweetheart Kathleen, who followed him to the solitudes; the saint hurled her from the rock into the waters beneath, and ever after

"Her ghost was seen to glide,
Smiling o'er the fatal tide."

St. Kevin's hermitage, however, was, I think, on the shore, not on an island. Though I suppose the question to refer to these ecclesiastical prohibitions, some other instances of islands forbidden to women may be mentioned. E. E. Bourne in an account of the Isles of Shoals, writes, "The law allowed no women or hogs on the island. In 1647 John Reynols went to live on Hog Island, carrying with him his hogs, and also his wife, which made a great uproar among the inhabitants. The people petitioned the Court of York County that they might be compelled to remove them. The Court ordered the hogs off, but allowed his wife to stay, if there were no personal objection to her."

The island of Fernando Noronha is situated in the South Atlantic off the coast of Brazil, (3° 50′ S. lat., 32° 25′ W. long.). It is four and three-quarter miles long, one and a half miles broad; its volcanic origin is traceable in a high rugged peak on the northern shore, whose height is estimated at one thousand feet, and which in the distance looks like a church-spire. The village belongs to Brazil, and is used as a penal colony. Upon it are a prison where the convicts are confined every night after the day's liberty, a fort, citadel, hospital, chapel, and Governor's house. Flour and other provisions are sent from Brazil, but the supplies are at times deficient. The principal employment of the inhabitants is fishing, but they are extremely indolent, aud suffer the rich soil to go untilled. No women are allowed to live on the island, no one is permitted to own a boat, and all intercourse with shipping is strictly regulated. The island has been held successively by Portugal, Holland, France, and Brazil, and has been used for centuries as a place of exile and imprisonment.

Marco Polo says, in his "Travels," that "Distant from Kesneacoran about five hundred miles toward the south, in the ocean are two islands about thirty miles from each other; one being inhabited by men without the company of women; the other by women without the company of men; they are called respectively the Island of Males and the Island of Females." The exact location of these islands is doubtful; they have been thought identical with the Footnote Islands, called "Les deux Frères" and "Abd-al-Curia" near Socota, but these are too small to be inhabited, and too near the Red Sea to correspond with those described by Marco Polo. More probably the "Island of Females" is identical with Serodah, fifteen miles from Goa, on the west coast of India, which is solely inhabited by dancing-girls, old and young, who retire thither in the hot weather to rest after their winter's occupation on the continent; the island seems to have been used for this colony of bayaderes for many years.

Regarding the "Island of Males," I have no further information.

I have inadvertently left till the last an interesting instance of insular prohibition —one of Moore's Irish melodies, which I give in full.

ST. SENANUS AND THE LADY.

SENANUS.

"Oh! haste and leave this sacred isle,
The holy bark, ere morning smile;
For on its deck, though dark it be,
A female form I see,
And I have sworn this land of God
Shall ne'er by woman's feet be trod."

LADY.

"O Father! send not hence my bark
Through wintry winds and billows dark.
I come with humble heart to share
Thy morn and evening prayer;
Nor mine the feet, oh! holy saint,
The brightness *of thy sod* to taint."

The lady's prayer Senanus spurned;
The winds blew fresh, the bark returned.

But legends hint that had the maid
Till morning's light delayed,
And given the saint one rosy smile,
She ne'er had left his lonely isle.

In a note to these verses, Moore says that the metrical life of St. Senanus is in an old Kilkenny MS. In the "*Acta Sanctorum Hiberniæ*," p. 610, is the account of his flight to the island of Scattery, where he resolved no woman should ever land. This rule was not broken even for a sister saint, St. Cannera, whom an angel had taken to the isle for the express purpose of introducing her to Senanus. The monk's reply was:

"Cui Praesul, quid foeminis
Commune est cuon monachis?
Nec te nec ullam aliam
Admittemus in insulam."

According to Dr. Ledwich, Senanus is the river Shannon, but O'Connor and other antiquarians indignantly deny the metamorphosis.

In the *West India Pilot* we find some account of the little island Navassa, which belongs to the Great Antilles, and lies in the Windward Passage, twenty-eight miles from Cape Tiburon and thirty-three miles from Cape Dame Marie, both on the coast of Hayti. Situated between Hayti and Jamaica, it is claimed by both of these islands, but the title to it is not yet established.

Navassa is but two miles in length, one mile broad, and about three hundred feet high. "The surface is nearly level, with steep, sloping sides verging all round into bold perpendicular lines." The white cliffs which face the sea are twenty feet high, and quite inaccessible, except at the landing platform on the northwest side of the island, which was constructed by an American setler, who "since 1855, has been engaged in the export of guano."

The island is of volcanic origin, composed of limestone, interspersed with veins of sharp, honey-combed rocks of iron pyrites, which, when struck, give out a sound similar to that of bell-metal. The spaces between these rocks are filled up with guano, making a flat surface, which is in some places fourteen feet deep. It is odorless and sells for ten dollars a ton, the purchaser providing for its removal. In one day eight men can ship fifty tons; which can be retailed for twenty dollars a ton.

This is, of course, quite statistical, and seems to have little bearing upon the question. But when we look into the matter, we discover some rather more interesting items with regard to this island. Navassa is now leased to a guano company from the United States, whose employés are obliged to promise that they will remain on the island four years, without their families, and without leaving the place in the meanwhile. Naturally, no *women* are allowed to visit the island under any circumstances.

There are no buildings of any sort, other than the barracks occupied by the workmen. No vessels, except those of the company and the United States Mail steamers are permitted to land, although I am informed that, in several instances, the customary rigor has been relaxed for the time, on behalf of some shipwrecked unfortunates, whom an unkind fate had cast upon these inhospitable shores. Champlin, in his work on "Hayti," would seem to imply that the *ban* which forbids women to approach the island has not yet been removed. Certainly this same company was at work there up to within a very few years.

The island itself is peculiarly unattractive. It lies in the route of the Pacific Mail steamers, and looms up, dark and forbidding, with nothing to betoken occupancy, save its solitary barracks, and a lonely flagstaff from which the vessels learn whether they are to stop on their journey past. It is regarded as somewhat dangerous to navigation, and one writer goes so far as to dub it "a nuisance which should be abated, with dynamite if necessary!"

Alcedo tells us that in former times the island was the haunt of iguanos, which assembled there in great numbers. To catch these animals, which somewhat resemble a lizard, the English sailors used to come over from Jamaica, and greatly relished the gluey broth into which they were afterward made.

If we go back to the days of Ptolemy Philadelphus, we read of the exquisite island of Philæ, now "the most sentimental ruin

in Egypt." It lies in the Nile, beyond the proper limits of Egypt, and was reverenced by the ancient inhabitants as the sacred burial-place of Osiris. "So holy was the place," says Wilkinson, "that no one was permitted to visit it without express permission, and it was fancied that no bird would fly over, nor fish swim near this consecrated spot." The island is oval in shape, not more than twelve hundred feet long, encircled by an artificial wall; among its ruins are scattered the most luxuriant date-palms, and the whole is like "a precious jewel set in a circle of blue water."

The most interesting of these monuments is the beautiful temple of Isis which was begun by Ptolemy. The priests who officiated here were never allowed to leave the island, and *none but priests* were allowed to approach it. Every day three hundred and sixty cups were filled with milk, by priests expressly appointed for the purpose, who, calling on the names of the gods then uttered a solemn lamentation. This is the most ancient form of monastic life of which history speaks. The island is now deserted, and the abolishing of that heathen worship has removed the *ban* which *forbade* a *woman's foot* upon pain of death to enter.

THE DERBY RACES.

"We justly boast
At least superior jockeyship, and claim
The honors of the turf as all our own,"

Wrote Cowper two hundred years after Shakespeare had used the word Jockeys, as applied to gentlemen who followed horse-racing as a pursuit; the word grates somewhat on the modern ear, but London must still admit that of her rare holidays the Derby Day is the day most universally kept by high and low; two hundred thousand people, it is said, attend it; and the roar which gathers volume as the favorite flashes by, comes simultaneously from the throats of "Peer, Poet, and Peasant," though for Peasant read "'Arry," as for Derby—Darby.

These races are held the week in May succeeding Trinity Sunday, and Derby Day is Wednesday, the second day of the grand Spring meeting, which takes place at Epsom, in Surrey.

Newmarket is the oldest English race-course. Some fine horses having escaped from the wreck of the Spanish Armada were put upon trial at Newmarket Downs, and astonished those who brought them there. In a short time horse-racing was established as a summer sport, under the patronage of James I. Charles II wishing to have the amusement nearer home, decided upon Surrey Downs, near where the Court went to drink the waters of Epsom, and though second to Newmarket, it now rivals it in popularity, and ranks above Ascot, Doncaster, and Goodwood. The name of Epsom is abridged from Ebba's hame, the house of Ebba, a Saxon queen, and daughter, it is said, of Ethelfred. She is said to have been baptized by Wilfrid about 590. Epsom, in the "Doomsday Book" is mentioned as part of the possessions of the Abbey of Chertsey.

The well-known mineral springs were discovered about 1611. Fuller's "Worthies" contains an account of the discovery, and very soon the gay world of London flocked there, and being there had necessarily to be amused. Banstead Downs, which included much of what is now called Epsom Downs, was in the neighborhood of many fine country seats, notably Non-Such Place, Woodcote, later Durdans, and The Oaks, and numerous smaller estates. Prior wrote—

"So merchant has his house in town,
And country seat near Banstead Down."

And Banstead Downs was long used for foot-races between the "running footmen" of "the quality." Pepys mentions in 1663 an intention of going there "to see a famous race." So at that time the races had not yet taken the name by which they are now known over the world. Again he tells us that a race was put off "because the Lords do set in Parliament to-day." Quite the reverse of what now takes place in Parliament on Derby Day!

When James I first established horse-racing the rules were very much the same as at the present day. A silver bell was the annual prize as early as 1609 or 10, hence

the proverb, "to bear the bell." The bells were gradually superseded by bowls, cups, or money. In the *London Gazette* of August, 1698, mention is made of the Banstead Downs Plate, of £20 value, to be run for on the 24th inst. That racing near Epsom existed in Charles I's time, is proved from Clarenden's "History of the Rebellion." "A meeting of Royalists (1648) was held on Banstead Downs under pretense of a horse-race, and six hundred horses were collected and sent to Reigate."

Heywood in the "English Traveller," 1655, speaks of racing at Epsom. After the Restoration, it again became popular under the patronage of royalty, but it was not until the reign of George III, in the year 1780, by the Earl whose name they bear, that the Derby Stakes were first instituted. The Earl of Derby of that day (interesting also to us, as the father-in-law of General Burgoyne, who ran off with Lady Charlotte, the Earl's youngest daughter—more successful in love than in war), was a sportsman so thorough-going, that his neighbors, in gratitude for his efforts in their behalf, run at Epsom in 1779, "The Oaks Stakes for three-year old fillies," so named from his hunting-box—"The Oaks," afterward occupied by the forgiven Burgoyne. (Burgoyne wrote a popular drama, "The Maids of the Oaks.") The stakes are always run the Friday of Epsom week. The first Oaks was won by Lord Derby; and the next year was won the first Derby stakes for three-year old colts, one and a-half mile races. From that time to this there has been an uninterrupted succession of these annual races. In the first Derby, May 6, 1780, the winning horse was Diamond; there were thirty-six subscribers, and the stakes were £1,125. The Prince of Wales won the Derby in 1788; in 1801, the Oaks and Derby were both won by the same horse—Eleanor—a fortune so rare as never to have been repeated, though several of the winning horses have also taken the "Two Thousand" and the "St. Leger." It 1820 it was run during a hurricane, and appropriately won by Sailor, a son of Scud; in 1839 and 1867, the start occurred in a snow-storm.

The Derby stakes have been named "The Blue Riband of the Turf," as, like the Order of the Garter, it is the object of ambition to dukes, marquises, and statesmen. Lord George Bentinck having parted with his stud, in order to devote himself to politics, it happened that the new owner of his horse Surplice, won with him the Derby of 1848, to Lord George's grief. "All my life I have been trying for this, and for what have I sacrificed it? You don't know what the Derby is." "Yes, I do," replied D'Israelie, who was attempting to comfort him, "it is the Blue Riband of the Turf," which title received Lord George's full concurrence.

The champion jockey of the Epsom races was Fred Archer, who died not long ago. In twelve years he won nearly two thousand races, and made more than £30,000 a year by his profession, it is said. Charles Wood and George Fordham are among the best-known jockeys.

The quotation heading this paper might be revised, as in 1844, the Derby was won by fraud, by a horse belonging to a Jew, and in 1865, by the French horse Gladiateur; in the first event, Running-Rein was deprived of his honors and the stakes given to the second horse. Count La Grange had also won the Oaks in 1864, with a French horse, and the Englishmen resenting the carrying off of the "Blue Riband" by a foreigner were very bitter, publicly insulting the owner of the horse, and intimating that history had merely repeated itself, and the Derby of '65 was only a parallel of '44.

But in 1881—

"The Yankee came down with Long Fred on his back,
And his colors were gleaming with cherry and black;
He flashed to the front, and the British star paled
As the field died away, and the favorite failed.

"Oh! A was an Archer, A 1 at this fun,
And A was American, too,—and A won!
And B was the Briton, who ready to melt
A sort of a je ne sais (Iro)-quois felt,
To see his blue riband to Yankee-land go,
B, too, none the less, was the hearty 'Bravo!'"

—*Punch*, 1881.

Iroquois belonged to Pierre Lorillard, and had also won the St. Leger stakes.

It seems remarkable that horse-racing

should be a comparatively modern amusement in England, when it is considered how long ago it was popular in Rome, Greece, and Scythia. Probably strength was desired more than speed in the early English horse.

Frith, the English artist, has painted a wonderful picture of Derby Day. What would we not give to see its companion of the prototype of the Chariot race in *Ben-Hur*, painted also from the life!

It is said the best account of the Derby Day may be had in Frank Smedley's novel —"Frank Fairleigh." I have forgotten how he pilots his hero past the one thousand three hundred and forty-eight public houses between Shoreditch and the grand stand at Epsom.

WHO WAS THE WEEPER OF WÜRTEMBERG?

(Vol. iii, p. 199.)

In the historical annals of his country the Weeper of Würtemberg is known as Eberhard IV, who, between the years 1344 and 1392, wielded the imperial scepter of that small, but important, kingdom. The story of his reign is but a detailed account of innumerable feuds with his nobles and the free cities; and if we regard him in this light only, he is neither interesting nor admirable, except that *success* is always interesting, and, after a long struggle, Eberhard was successful, totally routing the troops of the free cities in the battle of Döfflingen, in 1388; after which he devoted himself to enlarging his kingdom, materially enhancing the extent of his possessions by his marriage with the Countess of Moutbéliard.

It is not as a "Weeper" that Eberhard is most familiarly known, but as "*Der Greiner*," *The Quarreller*, a nickname bestowed upon him by the nobility in allusion to his never-ceasing contention and strife. As the "Weeper" he forms the subject of a very celebrated painting by Ary Scheffer, now in the Corcoran Art Gallery of Washington. It represents the interior of a tent. In the foreground, stripped of his armor and sword, lies the body of a dead young man, over whom his father bends in mute agony. Outside, through the uplifted curtain, is seen the smoke of battle—a strange contrast to the quiet stillness of death within.

The story embodied in this scene has been related by Schiller in one of the most popular of his early ballads, and in Bulwer's spirited translation it is noticeable that Eberhard is spoken of as "The Quarreller" —not yet as the "Weeper." Ulrich, his young son, had been defeated by the nobles in the battle of Reutling, in 1377, and had afterward been coldly repulsed by his father, who was greatly displeased at the result of the conflict. Stung by his harsh treatment Ulrich rushed madly into the next engagement, and achieved a splendid victory, but was slain while bravely defending his father's cause.

While in the midst of battle Eberhard thought of little else than glory, and, crying, "My son is like another man," bade his forces press on to victory. Soon the nobles gave way, and Eberhard and his troops returned to camp, where the latter were soon engaged in a joyful celebration of their recent triumph.

> "And our old Count and what doth he?
> Before him lies his son,
> Within his lone tent lonelily
> The old man sits with his eyes that see
> Through *one dim tear*—his son!"

Even on this occasion it was but a passing weakness the old man allowed himself, and the very unwontedness of this *single tear*, shed by one to whom such signs of emotion were quite unknown, has perpetuated him as the "Weeper"—a curiously inappropriate title, considered apart from this one incident.

This stalwart old warrior has been the subject of many ballads. His deeds have been a favorite theme with the poet Uhland, who was himself a Schwabian, and proud of his doughty countryman. One of the most familiar of his ballads on this subject is "Die Schlacht bei Reultingen," which, in point of time, forms the prelude to Schiller's ballad quoted above, as it relates the story of Ulrich's defeat at Reutling.

In the first few hours of the engagement it seemed as if victory were assured to the

youthful commander, but, suddenly, one of the old oaken doors of the tower, which was their stronghold, gave way, and a mighty host of foes rushed through, dealing death and destruction on every side. Ulrich was wounded, and carried to a place of safety.

Having recovered sufficiently, he returned to Stuttgard, the capital, to present himself to his father. The old Count was dining when he arrived, and gave his son a most freezing reception; he uttered no word, but motioned silently to an opposite seat at the table. Fish and wine were served, and the youth, with downcast eyes, was about to begin his repast, when, without a word, the old man seized a knife and cut the table-cloth between them.

("Da fasst der Greis ein Messer und spricht kein Wort dabei
Und scheidet gwischen beiden das Tafeltuch entzwei.")

There is a well-known painting illustrating this scene in the Museum at Rotterdam, called "Cutting the Table-cloth." It was in consequence of this cruel insult that Ulrich soon after met his death.

Beside the nicknames already mentioned, Eberhard was often called "Rush Beard," from the rustling of that hirsute adornment with which nature had favored him to no ordinary extent. The expression "by my father's beard," which Ulrich used, when vowing that blood should atone for the shame of his disaster at Reutlingen, had therefore a peculiar significance.

"Der Alte Rausehebart" figured in many adventures during his wars with the barons, one of the most famous of which was commemorated by Uhland in the ballad "Der Uberfall im Wildbad." This little village in the Black Forest is still noted for its healing springs, which are now the property of the government. It was the custom of the old Count to repair frequently to this romantic spot and renew his youth in its tepid waters.

On one occasion, while indulging in a bath, he was suddenly surprised by a band of nobles, who thought to take him when unprepared for attack. And had he not been warned by a faithful peasant, he would have fallen into the hands of his foes. Eberhard was at all times the idol of the lower classes, whose liberties he so stoutly maintained, and they did not fail him now in his extremity. One handed him his coat, and helped him to make a hasty toilet, and another led him away by a secret mountain road, to a place of safety. Worn out at last by the unusual fatigue of climbing over a rocky path frequented only by goats and herdsmen, the old Count would have been unable to proceed if his devoted guide had not taken him on his back and carried him thus during the remainder of the journey to Stuttgard.

In memory of this escape, Eberhard afterward ordered some new coins to be struck, and inclosed the open springs at Wildbad, for the protection of future bathers.

The nobles were much chagrined at being thus outwitted; and three of the chief malcontents, who styled themselves "the Three Kings," vowed to have their revenge. They therefore met one night to confer as to the manner in which they should ensnare the Count; and after completing their arrangements, retired to rest. Before daylight they were awakened by the trampling of hoofs and the shouts of a besieging army, and soon discovered that the tower was surrounded by the Count's peasantry, with "Rush Beard" at their head.

He reminded them, tauntingly, of the ambush they had laid for him at Wildbad, and the punishment merited by such treachery. He then gave the signal to his followers, who applied their torches with such diligence to the wood heaped about the doors, that the fortress was soon a mass of flames, from the midst of which, with humbled mien, came the "Three Kings," who but a few hours before had boasted loudly of their expected triumph. As they filed past, they were observed by one of the peasants who had been most active in demolishing their refuge:

"Drei Könige zu Heimsen, so schmollt er,—das ist Viel!
Erwischt man doch den Vierten, so ist's ein Kartenspiel,"

a bit of scornful witticism that can scarcely be expressed in English. Despite his rough,

uncompromising character, when "Der Greiner" is touched up by the Schwabian poets there is something interesting about him, after all.

THE BOOK OF ARMAGH.

The ancient manuscript "Book of Armagh" is one of the most precious possessions of Trinity College, Dublin. The name of the scholar whose faithful pen transcribed its contents—in the most exquisite and unique manner—can only be guessed at, but it is generally attributed to Ferdommach, who died 844 A. D. Its beginning is now shown to be defective, and the exact import of its contents will probably never be fully understood, and yet it is almost priceless.

Among the native Irish it appears to have been originally known as the "Canon of St. Patrick," since this work is recorded as having been carefully encased for preservation in 937 A. D. by Donogh, King of Ireland, and was at one time regarded as the handiwork of their beloved patron saint.

The first portion of the manuscript is occupied with notes in Latin and Irish on the acts of St. Patrick. Folio 16 contains an account of his having founded a church at Trim, and of his relations with Fedelmed, King of Ireland; one entry purporting to have been made in the presence of King Brion, of Borumha; and reference is made to the death of Louvman and the committal of his church and disciples to "Holy Patrick." This is considered to have been written about 1002, when, after subduing Ulster, King Brion made an offering of twenty ounces of gold on the altar of Armagh; and the scribe is thought to have been his counselor, Maelsuthian na Caerbhaill, head of a clan in the South of Ireland. He was characterized as "the best sage of his time," and his writings were carefully preserved in the Church at Innisfall, the annals of that place being also attributed to his pen.

In folio 18, we have St. Patrick's acceptance of this charge, when he replied to the question put by Germanus, "And thou, wilt thou be obedient?" "It shall be as thou wiltest." Thereupon the saint was visited by an angel, who said to him, "It is to the west of the river thy resurrection is to be, in Cuil Maige;" and in the following fragmentary directions one recognizes the germ of many kindred, but heathen legends:—"Where they shall find a hog, there they should build their refectory; and where they shall find a doe, there they shall build their church."

The record of these acts of St. Patrick, and what is styled his "Confession," constitute the oldest writings now extant concerning him, and are also the most ancient specimens known of narrative composition in Irish and Hiberno-Latin. This portion is supposed to have been originally taken down by Bishop Tirechan from Ultan, who was the apostolic head of Ardbrossan, about 650 A. D., at the request of his preceptor, the Bishop of Slethy, in the same century.

A collection of matters relating to the rights and prerogatives of the See of Armagh is also contained in the first part of the work; and then follow St. Jerome's letters to Damasus (the Pope to whom he owed the suggestion which led to his celebrated revision of the Latin translation of the Bible); his Eusebian Canons, translated under the direction of the great Greek scholar Gregory of Nazianzus; and his Preface to the New Testament.

After these comes a list of Hebrew names, to which are appended careful interpretations; the gospel of St. Matthew, St. Mark, St. Luke, St. John, and St. Jude; the Apocalypse; Acts of the Apostles, and the Life of St. Martin of Tours by Sulpicius Severus.

The writing is mainly in double columns, and the headings of chapters in most of the gospels are partly in Greek characters. These latter are interesting literary relics of the ninth century, at which period Joannes Erigena appears to have acquired in Ireland a knowledge of the then unfamiliar Greek language, which scholarly triumph enabled him to translate for Western Europe the writings attributed to Dionysius Ariopageita, and thus lend a powerful impulse to the study of mystic theology.

A slight attempt at illumination is evident

in the faint green, yellow, and red colorings imparted to some of the capital letters. In one of the plates (XXVIII) are uncolored drawings of the Evangelistic symbols, which doubtless originally accompanied the gospels.

There is a reference in one passage to the Scotia language which has been traced as analogous to Adamnan's preface to his life of St. Columba written in the seventh century.

The Irish word *trogan*, meaning *wretch*, appears opposite to the name of Judas on folio 38; and on the margin of the 13th chapter of St. Mark, the name *Kellach* is written in semi-Greek characters. This, it is conjectured, relates to the Abbot Cetlach, who took charge of the monastery of Kells, about 807 A. D., shortly after the Columban community had been driven from Iona by the Norsemen, who slew many of their number; it being supposed that the description in this chapter of the destruction of Jerusalem was applicable to the distress which they endured at this period.

On folio 103 is displayed a remarkable specimen of the skill of the scribe to whom we owe the Book of Armagh. The central portion of the page is written in the shape of a diamond, in half slanting letters, most curiously arranged and accommodated to each other. This manuscript is thought to be alluded to by St. Bernard in the twelfth century, as being then regarded as one of the insignia of the See of Armagh; and that it was probably used in the ratification of oaths and covenants seems very apparent from the fact that many of the pages are worn and rubbed as if they had been constantly touched and exposed for the purpose of swearing.

The hereditary custodian of these annals was styled in Irish, *Maor*, or Keeper, and held an endowment of land in virtue of his office, his descendants being called *Meic* Maori or Mac Moyre, Sons of the Keeper. Usher, Archbishop of Armagh in 1625, and the most learned prelate of the time, published extracts from the Book of Armagh in 1639; and Sir Joseph Ware refers to it, in his edition of the "Confession of St. Patrick."

On the reverse of leaf 104, with the date 1662, appears the autograph of Florentinus, or Florence Moyre, the last of that family who had the custody of the Book of Armagh. This Florence and his brother John, appeared at London in 1681, at the trial of Oliver Plunket, the Roman Catholic Archbishop of Ireland, to testify on oath that he had been engaged in making treasonable overtures to foreign powers for the invasion of Ireland. On this testimony he was found guilty, and was executed at Tyburn in the same year.

Before making this journey to London, Florence had placed the Book of Armagh in pledge for £500; and it appears to have been soon afterward acquired, with its ancient leather case, by Arthur Brownlow, of Lurgan, who arranged and numbered the leaves. Sir William Bentham, Ulster King of Arms, erroneously concluded that the work, which was for a time in his hands, had been written by Aidus, Bishop of Sletty, who died 698 A. D. A careful examination of the manuscript was made subsequently by the Rev. Charles Graves, formerly Professor of Mathematics in Trinity College, Dublin, and now Bishop of Limerick.

The results of this investigation as communicated to the Royal Irish Academy in 1846, proved to be very important. Mr. Graves observed that numerous erasures had been made in this manuscript, and in some places so effectually had the original writing been effaced that all attempt to decipher it was at first abandoned. But in subsequent efforts, by a weak solution of gallic acid in spirits of wine, he succeeded in reviving the traces of the original writing, and, aided by a magnifying glass, at the expense of infinite labor and time, the greater part of the work was rescued from oblivion. It was also made evident that both the original and subsequent work had been executed by one hand.

The signature of the scribe has been determined as that of Ferdommach, who is supposed to have been contemporary with Archbishop Forbach in the ninth century; but it remains to be ascertained exactly who he was, and when he lived.

The whole of the writing is remarkable for its distinctness and uniformity; the letters being perfectly shaped and executed with artistic skill. The Book of Armagh remained in possession of the Brownlow family

until purchased in 1853, for £300, by the Rev. William Reaves, D. D., who subsequently transferred it to the late Primate Beresford (to whom the town of Armagh owes its rescue from the decay into which it had fallen after the Conquest of England, having been reduced at that time to a collection of dilapidated cabins). And afterward the Book of Armagh was presented by him to the Library of Dublin College.

QUERIES.

Gehenna.—Why is the word Gehenna used as a synonym for hell?

STUDENT.

AMHERST, MASS.

Gehenna was a place in the Valley of Hinnom, near Jerusalem, where fires were kept up continually to burn the bodies of the dead pilgrims who had succumbed under the long journey to the Holy Sepulchre, hence the present meaning of Gehenna. *Cf.* the French *gêner*, to annoy, which is derived from Gehenna.

Carat.—What is meant by the word carat in "carat weight"?

H. C. PETERS.

NEW ORLEANS, LA.

Carat is the name of a bean which was formerly used by the natives of Africa in weighing gold, and by the natives of India in weighing diamonds; hence the name. The weight of the carat is nearly four grains Troy.

Kangaroo.—What language does this word come from? SCIOLIST.

PLAINFIELD, N. J.

It is said that when Captain Cook discovered Australia he saw some of the natives on the shore with a dead animal of some sort in their possession, and sent sailors in a little boat to buy it of them. When it came on board he saw it was something quite new, so he sent the sailors back to inquire its name. The sailors asked, but not being able to make the natives understand, received the answer: "I don't know," or in the Australian language, "Kan-ga-roo." The sailors supposed this was the name of the animal, and so reported it. Thus the name of the curious animal is the "I-don't-know."

Halloo.—What is the origin of the word halloo? C. J. THOMAS.

NEW YORK CITY.

It is said by the author of the "Queen's English," that the people of Carnwood Forest, Leicestershire, when they desire to hail a person at a distance call out not "halloo!" but "halloup!" This, he imagines, is a survival of the times when one cried to another: "A loup! a loup!" or as we would now say: "Wolf! wolf!"

REPLIES.

A King that held a Stirrup (Vol. iii, p. 200).—Henry II, of England (1154–1189), in 1161, held the stirrup for Pope Alexander III, to mount his horse, at the Castle of Torci, on the Loire. See *Quizzism, and its Key*, query 177, p. 57.

ALBERT P. SOUTHWICK.

BALTIMORE, MD.

The Weeder (Vol. ii, p. 164).—This poem appeared in *Putnam's Magazine* in 1854. It was written by the Rev. Xavier Donald McLeod, originally a Presbyterian, then an Episcopalian clergyman, and last, with the prefixed named Xavier, a Roman Catholic priest. He wrote several poems, and was killed in a railroad accident in Indiana in 1865, when forty-four years old.

R. G. B.

Men who Reversed their Horses' Shoes (Vol. iii, p. 202).—Ainsworth, an English novelist (born 1805), has introduced into "Rochwood" Dick Turpin's famous ride to York, in which he saved his life by reversing the shoes on his horse's hoofs.

Turpin was a famous highwayman who was at last executed in York, in 1739, for horse-stealing.

Robert Bruce escaped in a similar manner from England into Scotland.

M. R. SILSBY.

SENECA FALLS, N. Y.

COMMUNICATIONS.

Turning to the Right (Vol. i, pp. 179, 214, 227; Vol. ii, p. 240).—It is a wonder to many American tourists in England that the law of the road there is "Keep to the left." A reason sometimes given for the English custom is that in turning to the left a driver, sitting on the right, can better see when he is in danger of collision with a team he meets. What reason can be given for the American usage? When and where did it originate, or how far can it be traced back? Is there no part of England where drivers follow the American practice?

"The law of the road is a paradox quite
As you're driving your carriage along;
If you go to the left you're sure to go right,
If you go to the right you go wrong."

JAMES D. BUTLER.

MADISON, WIS.

William Tell.—It occurs to me that Lady Godiva having been dethroned, that the following may please some iconoclastic reader:

"IS WILLIAM TELL A MYTH?

"I was curious to see on what ground the guide-books based their statement, and to learn why we should class the tale of Tell with such tales as that of Æneas of Troy, King Arthur and the Round Table, or Robin Hood in the green woods of England. The facts I obtained were scattered through various volumes, and I can only give briefly a few of the principal points, mostly taken from a German book, 'Tell and Gessler in Legend and History,' by Rochholz.

"Chroniclers most nearly contemporary with the time of the supposed life of Tell do not refer to him. The earliest chroniclers of the legend lived nearly two hundred years later. In many ages and countries are found legends of famous marksmen shooting at various small objects, rings, tablets, nuts, fruits, etc. Not a few legends exist of shooting at objects placed on the heads of persons: A Persian poet in 1175, wrote a legend of a king who put an apple on the head of a favorite slave, shot at it, and split the apple. The slave was made ill by the fright. Among European legends one is found in Westphalia: A father, named Egel, was compelled by a prince to shoot an apple from his son's head. He took three arrows out of his quiver, afterward confessing that, if he had injured his son, he meant to kill the prince. In Denmark, a writer in the year 1200, relates that in 912 a man named Toko was compelled by King Harold, the Blue-Toothed, to shoot an apple from his son's head, and that he also, had he harmed his child, meant to shoot the king. A king of Norway, Olaf the Pious, obtained a promise from a heathen marksman that he would be baptized into the Christian faith if the king would contend with him in shooting and win the match. The king shot at a chess figure or tablet on the head of a boy and hit between the tablet and the head, but grazed the head. On the entreaties of the boy's mother and sister, the marksman forebore to shoot again, and confessed himself conquered. Another Harold commanded a man to shoot at a nut on his brother's head. Years after, the king was pointed out in battle by this man to another marksman, who shot him dead. All these were before the time of the Swiss Tell.

"Later, the legend appears in Holstein. The leader of an insurrection against Christian I, in 1472, fled and concealed himself in a swamp. The barking of his dog betrayed his hiding-place. He was taken prisoner, but promised his freedom on the condition that he shot an apple from the head of his son. He put one arrow on the bow-string and took another between his teeth, confessing afterward that, if he failed in his first shot, he intended to shoot the king. An old picture shows the marksman with the bow ready to shoot and the arrow between his teeth, the boy standing, and the dog between the father and the boy.

"The legend and name of Tell seem to have originated in Sweden or the islands thereabouts, and to have come into Switzerland with the earliest settlers of that country, who were wanderers out of

Sweden. Tollus or Tellus (Tell) was a giant who lived on an island, Osel, belonging to Sweden. He used to amuse himself with throwing stones about. When he died he told his people to bury him in his garden, and if war came he would rise and help them. One day some children who had heard this tale stood on his grave and fought and then called: 'Tollus, rise! War is on thy grave!' Tollus put his head out, but was so angry at seeing only children that he never appeared again. A similar legend is told of William Tell, that he was once disturbed in his sleep under the Axenberg by a herdsman who was seeking for a lost cow, and that he was indignant at the disturbance. In the legend of the Swedish Tollus there is no mention of shooting at an apple, but this part of the legend is current among their Finnish neighbors."

S. C. RANDOLPH.

ORANGE, N. J.

Cockles of the Heart (Vol. ii, pp. 261, 298, 312; Vol. iii, pp. 8, 71, 80, 117).—I fancy "The Duchess" is hardly a literary authority, but I venture to send the following as a "parallel passage": "It should *stir the cockles* of even a heart of granite like yours, etc."

"A Troublesome Girl," p. 80. (Seaside ed.) P. T. C.

CHICAGO, ILL.

A Singular Name.—I heard of such a singular baptismal name while in Virginia—"Carolina Liberty Secession." It came from South Carolina.

M. N. R.

LANCASTER, PA.

Men of Grütli.—Your correspondent will find a picture of Grütli on page 109 of *Frank Leslie's Popular Monthly* for September.

Crane and Stone.—In the arms of the Cranston (or Cranstoun) family there is depicted a crane with a stone upheld by one of the bird's feet. *Apropos* of this, I find in Lyly's "Euphues" (p. 426, Arber's reprint) this expression: "Having always the Stone in their mouth which the Cranes vse when they flye over mountaines."

NEW JERSEY. FERREX.

BOOKS AND PERIODICALS.

The Century for September contains a paper on Napoleon Bonaparte of unusual interest and importance, being contemporary accounts, by British officers, of the ex-Emperor's exile to Elba; his voyage to St. Helena and life on that island. Not the least valuable part of this record consists of the conversations here preserved with Napoleon on some of the most prominent passages of his career.

The Lincoln installment has to do mainly with Lincoln's triumphant re-election. The authors quote freely from unpublished MSS. by Lincoln, and their own letters and diaries. The sketch of Chase's career is continued to his death, and includes an account of his appointment as Chief-Justice. *Apropos* of the latter portion of the Lincoln history is the article by Justice Bradley of the Supreme Court on Chief-Justice Marshall, accompanying a rare portrait of the great Chief-Justice by the French artist, Mémin.

An article appropriate to the season is Mr. Hamilton Gibson's ingenious and original study of butterfly and plant life, accompanied with illustrations by the author. This paper is entitled "Winged Botanists," and shows the remarkable botanical knowledge of the various butterflies in selecting allied plants for food in the caterpillar stage.

The American artist, Mr. Wores, whose studies of Japanese life and landscape have recently attracted so much attention in New York and London, writes appreciatingly and most interestingly of Japanese things; and the text is illuminated by reproductions of a number of his oil-paintings.

Mr. Paine, whose article on the "Pharaoh of the Bondage" will be remembered, presents an illustrated study of the identity of "The Pharaoh of the Exodus and his Son"—in the light of their monuments.

George Kennan closes his account of "The Kara Political Prison," in an article devoted to the tragic history of the institution.

Another illustrated article is Emmet O'Brien's account of "Telegraphy in Battle" during the civil war.

In fiction there is the second installment of Joel Chandler Harris's "The Old Bascom Place";—a striking, strange, true story by Cable, "Attalie Brouillard"; and a story by Mrs. Eichberg King, "Jufrow Van Steen," illustrated by Edwards. The latter is a companion story to the same author's "Papa Hoorn's Tulip." James Jeffrey Roche has a poem on "'Albermarle' Cushing," and there are other poems by Charlotte Fiske Bates, Langdon Elwyn Mitchell, Louise Morgan-Smith, Nathan Haskell Dole, and Richard E. Burton.

"Ballot Reform Progress" and "Eight Hours a Day," are treated editorially.

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NOTES.

THE PLOT OF "FEDORA."

M. Louis Ganderax, in the *Revue des Deux Mondes* for January, 1883, in an elaborate review of "Fedora," then recently produced in Paris for the first time, pointed out that the plot of that drama was undeniably like that of "Le Drame de la rue de la Paix," by Belot; that the two stories were the same, in short—Sardou's rendering being executed with greater power and ability.

The similarity will be easily recognized by a brief comparison of the two. In "Fedora" the scene, in order to lend probability to the events of the story, is laid in St. Petersburg in the year 1882, at a time when Nihilism was engaging the attentive interest of the whole world—a locality well chosen.

Fedora Romazof is a princess; young, and a widow, possessed of a large fortune,

and about to marry Wladimir Yarischkine, son of General Yarischkine, head of the Russian police. He is a young man of fashion, graceful, handsome, and clever, but a spendthrift, whose ruined fortunes are to be repaired by a marriage with the rich widow. Shortly before the date appointed for the nuptials, he is mysteriously assassinated, suspicion resting upon Comte Louis Ypanof, who had been seen, on the previous day, extracting a letter from Wladimir's desk. But the police are dilatory, and he escapes to Paris, that haven of Russian refugees.

Fedora, aware of her lover's mercenary motive in wishing to make her his wife, is overwhelmed with grief, and vows that if his father and the authorities fail in hunting the assassin down, she will pursue him, and deliver him up to justice. To this end she follows Ypanof to Paris.

They meet repeatedly, and all ignorant of her former ties with his friend, Ypanof falls desperately in love with her, and she, to facilitate the accomplishment of her vengeance, encourages his passion.

Time passes; and little by little her own affections are stirred, and her suspicions begin to weaken. She tries to believe him innocent; and summoning all her courage, puts the question to him in such a way as to entrap him, if he is guilty. To her great joy he denies the commission of any crime, but exhorts from her a confession of her love for him; after which, he admits having slain Wladimir.

Her horror at this intelligence nearly leads her to betray herself, but making a supreme effort she affects not to understand him, and appoints an hour when he is to return and explain the matter. During his absence she gives the alarm to the police, and when he returns they are without, ready to arrest him when he again reappears.

The interview takes place, and Fedora learns that Ypanof has slain Wladimir because of the latter's intimacy with his wife, and in proof of this, he shows Fedora the letters which has passed between them. His wife is since dead, and he urges that nothing need prevent their immediate union; but Fedora, overwhelmed by the truth, is crazed with terror for his safety. She has delivered him up to death for the sake of a man who was faithless to her. His apprehension and arrest now follow; he discovers that he has been betrayed by a woman, but does not know her name. Fedora drinks poison; confesses everything, and dies with his kiss of forgiveness upon her lips.

In Belot's drama (said to have some foundation in fact) it is true we have also a woman, Julia Vidal, who encourages the devotion of her husband's murderer, in order to obtain from him the avowal of his crime, and who gradually abandons her suspicions, and becomes infatuated with the assassin. It is true, that at the close, Albert Savari confesses to Julia that he has slain Maurice, but the motive is not the same as in the case of Ypanof. Savari has killed Maurice because the latter has injured him in some money transaction. The honor of Julia is not concerned, and the questions of casuistry in which Sardou delights, have no place in the distress of the heroine. Albert has only to kill himself, and Julia to keep silence, and the curtain falls.

Sardou's tragedy owes its value to the moral questions with which it deals; in the other play, there is an absence of such consideration. Belot's work contains one scene in the first act, which is admirably sustained, that in which Albert undergoes a judicial examination. The progress of the play is interesting, without the dramatic value with which Sardou has invested it.

In the last act, in which Julia avows her recent suspicions to the man whom she now believes innocent, and whom she loves, there is something spontaneous in her confessions which contrasts favorably with the less natural and constrained silence which Fedora preserves under the same circumstances; but the execution of the whole drama is coarse, uncertain, and ill-conceived. The rendering of "Fedora," on the contrary, is distressing, and even revolting in many details, yet as a whole, presents the mental refinement, moderation, and consistency, which betray the workmanship of a finished artist: a treatment which the plot of such a play demands.

May we not also see in the principal features of "Fedora" a general likeness to the "Œdipus" of Sophocles? In the

ancient classical drama we have a woman, who, her husband being slain, vows vengeance upon his slayer, and in executing this vow she comes to love the very man whom it is her duty to abhor. Of course, in the case of Jocasta, she was unaware of Œdipus's identity with the slayer of Laius, but the same results ensue, ending in the total destruction of the two principal characters upon whom destiny has set its doom.

THE PLOT OF RIP VAN WINKLE.

Irving probably founded his story of "Rip Van Winkle" 1. On an old popular tradition in Germany, related in Otmear's "Volcks-Sagen" ("Traditions of the Hartz"), Bremen, 1800.

2. Peter Klaus, a goatherd of Sittendorf, was one day leading his herd to pasture on the Kyffhäuserberg in Thuringia, when a youth accosted him and beckoned him to follow. Peter went with him to a deep dell enclosed by craggy precipices, where twelve knights were playing at skittles in complete silence. Peter observed a can of delicious wine, and drank from it; at first he was exhilarated by the liquor, then overpowered by sleep. When he awoke he was surprised by the height of the grass, and could find no trace of his goats or dog. Descending the mountain and entering the village, he finds everything changed; the people are for the most part strangers; the few faces he recognizes have grown old. At last he learns by mutual inquiries, that he has slept for twenty years.

Carlyle alludes to this legend:—"Your Epimenides, your somnolent Peter Klaus, since named Rip Van Winkle."

3. The incidents of a tale in an anonymous Spanish story-book, entitled "Tareas de un Solitaire," are exactly like those of Rip Van Winkle.

These three stories are only variations of an ancient and world-wide myth. I note below some of the legends of long sleepers, beginning with that of the Seven Sleepers, as perhaps the most important, though not the earliest.

4. The principal authorities for the story of the Seven Sleepers, which has been told by many writers, are the Korân ("The Cave, Revealed at Mecca" ch. 18;) "Legenda Aurea," by Jacques de Voragine; "De Gloria Martyrum," by Gregory of Tours; and the "Oriental Tales" of the Comte de Caylus, 1743. It seems to have originated in the East. Jacobus Sarugiensis, a Mesopotamian bishop of the fifth or sixth century, is said to have been the first priest to commit it to writing. Gregory of Tours perhaps introduced it to Europe. Dionysius of Antioch (ninth century) told the story in Syrian, and Photius of Constantinople reproduced it with the remark that Mahomet had adopted it into the Koran. Metaphrastus alludes to it. Eutychius (tenth century) has inserted it in his annals of Arabia. It is found in the Coptic and the Maronite books, and in the works of Paulus Diaconus, Nicephorus, and other early historians.

The Seven Sleepers have also been celebrated in a poem by a trouvère named Chardri; in a German poem in 935 verses of the thirteenth century; and in a Spanish drama called "Los Liete Durmientes," by Augustin Morreto.

The story as told by Voragine in the "Legenda Aurea" is as follows: The Emperor Decius came to Ephesus and ordered temples to be built there and all the inhabitants to sacrifice before him; the Christians were to be sought out and put to death if they refused to worship the idols. Seven noble youths named Maximian, Malchus, Martinian (or Marcian), Dionysius (or Denis), John Serapion and Constantine, being Christians, refused to sacrifice, but remained at home fasting and praying. They were brought before Decius, and confessed their faith. They were given a little time to reflect, and occupied it in distributing their goods among the poor; then they retired to Mount Celion. Malchus, disguised as a physician, went back to Ephesus for food, and learned that Decius had ordered search to be made for them; he returned to his companions assembled in a cavern, and bade them prepare for death, but suddenly "by the will of God they fell asleep." Decius sought for them in vain; thinking they might be in the cavern, he blocked up the mouth with stones, that they might per-

ish with hunger. After three hundred and sixty years, in the thirtieth year of the reign of Theodosius, a heresy broke out which denied the resurrection of the dead. An Ephesian, building a stable on the side of Mount Celion, took away the stones from the mouth of the cave; the sleepers awoke, thinking they had slept but a single night, and resuming their conversation where it was broken off. Malchus went again to the town for bread, and was amazed to hear the name of Christ frequently spoken, and to see crosses over all the gates. His offering a coin of the reign of Decius excited suspicion, and he was brought before the governor and the bishop, who examined him, and were as perplexed as he at his replies. He conducted them to the cave, followed by a great crowd, and there sat his six companions with faces "fresh and blooming as roses." All recognized a miracle and glorified God; Theodosius was summoned, and embraced the saints, who testified that they had been resuscitated that men might believe in the resurrection. They then bowed their heads and died. The Emperor ordered golden reliquaries made for them, but they appeared to him in a dream, saying that hitherto they had slept in the earth, and there they wished still to sleep.

Gregory, of Tours, relates a similar story, but gives the duration of the sleep as 230 years.

In the "Oriental Tales" the names of the sleepers are Jemlikha, Mekchilinia, Mechlima, Merlima, Debermouch, Charnouch, and the shepherd, Keschetiouch. The first six were slaves in the palace of Dakianos, (Decianus, Decius,) who, having risen to the throne from a low degree, gave himself out to be a god. But Jemlikha doubted his divinity, because he observed that the king was much tormented by a fly, and concluded that there must be a god to whom both Dakianos and the fly were subject. Communicating his thoughts to his companions, they all fled from the palace. They met the shepherd Keschetiouch, whom they converted, and who led them to a cave, known only to himself. A dog named Canier attempted to enter with them, but the youths refused him admittance; whereupon the dog said, "You go to seek God, but am I not also a child of God?" The youths, astonished, carried him in immediately, and he kept guard over them while they slept, himself neither eating nor sleeping. Dakianos blocked up the cave, and the seven youths slept for 309 years; and died a few hours after their awakening.

The names of the sleepers are not given in the Korân; they prophesy the coming of Mahomet on their awakening from a sleep of "three hundred years and nine years over." The dog's name is Kratimir, Kratim, or Katmir; he also is endowed with the gift of prophesy, and is one of the ten animals to be admitted into Paradise. When he entered the cave, the youths tried to drive him out, and broke three of his legs with stones, but he said, "I love those who love God. Sleep, masters, and I will keep guard."* Sale, in his notes to the Korân, adds that the sleepers were buried in the cave, and a chapel erected to mark the spot.

Al Seyid, a Jacobite Christian of Najrân, says there were but three sleepers and the dog; others say five and the dog; but most writers follow Al Beidâwi, who gives the number as seven, beside the dog.

The truth of the legend seems to be that in the Decian persecution of 250 A. D., three or seven young men suffered martyrdom, and "fell asleep in the Lord;" were buried in a cave on Mount Celion; that their bodies were discovered by Theodosius, and consecrated as holy relics.

In spite of their request to be left in the earth, Theodosius sent their remains in a large stone coffin to Marseilles, which is still shown in St. Victor's Church.

In the Musæum Victorium at Rome, is an ancient representation of the sleepers in a cement of sulphur and plaster, their names being engraved beside them with certain attributes; near Constantine and John are two clubs; near Maximian a knotty club; near Martinian and Malchus two axes; near Serapion a burning torch, and near Danesius (Dionysius,) a large nail; all probably representing the instruments of their torture. The saints are young and beardless, indeed, in ancient martyrologies

*Mahomet says that the sun went out of his course twice a day to shine into the cave.

they are frequently called boys. June 27th is dedicated to them in the Roman calendar.

William of Malmesbury says that Edward the Confessor had a vision, in which he saw the Seven Sleepers turn from right to left. This was interpreted to portend some great disaster to Christendom. A curious illustration of the Sleepers as seen in this vision is reproduced in Dean Stanley's "Memorials of Westminster Abbey."

5. The transformation of the seven martyrs of Ephesus into seven sleepers may have been suggested by an older legend, related by St. Hippolytus, that St. John the Evangelist is slumbering at Ephesus.

In the words of Sir John Mandeville, "Ye shalle understond, that Seynt Johne bid make his grave there in his Lyf, and leyd himself there-inne all quyk. And therefore somme men seyn, that he dyed noughte, but that he resteth there till the Day of Doom. And forsoothe there is a gret marveule: For men may see there the erthe of the tombe apertly many tymes steren and moven, as there weren guykse thinges undre."

[TO BE CONCLUDED.]

WHO WAS THE PATIENT GRISELDA, AND BY WHAT AUTHORS HAS SHE BEEN CELEBRATED?

Chaucer's "Flour of Wifely Patience" was the Griselda who has come down to us as the model of conjugal submission and obedience. Her story, as related to the Canterbury Pilgrims by the Clerk of Oxenford, is, perhaps, more familiar to English readers than the versions of Boccaccio and Petrarch, to whom Chaucer was undoubtedly indebted for this favorite character.

Griselda was the daughter of a poor charcoal-burner named Janicola. Walter, the Marquis of Saluces, being importuned by his lords to take a wife—since, having none, he spent his time in nothing else but hawking and hunting—after much solicitation, agreed to please his subjects; and, thereupon, to her father's great joy and her own surprise, he made choice of the humble Griselda, who, meekly accepting her royal suitor, was led in pomp to his palace, where the nuptials were performed with no less splendor than if she were been of the noblest blood of the land.

Unfortunately for Griselda, she had pledged herself, upon marriage, to be in all things "gentle, humble, and patient" to her husband's desires. At first, however, all went well, and the neighboring counties talked of little else than the happiness of this strangely assorted pair. But, in the course of time, the Marquis—inclined to pride himself upon being the most prudent and discerning man in the world for having discovered this paragon of virtue, and, not content with the evidences of her perfections apparent in the course of their daily lives—resolved to make a trial of her patience, by long and intolerable suffering, and convince all his people of his far-sightedness.

To this end, he first took from her her little daughter, who was secretly conveyed to Bologna, where she was carefully educated by a relative, while Griselda was led to believe that she had been slain. Then was her second child, a son, torn from her in like manner, her husband feigning that the people hated a future master of so mean a birth. All this Griselda bore without a murmur; but finally, after thirteen years of married life, the Marquis determined to make a last proof of her endurance, and to that end announced his intention of repudiating her and espousing another wife, more fitted to his exalted rank.

Even this intelligence, however, was received without question, and Griselda returned to her father's cottage, dressed in the peasant's garb which belonged to her changed estate. But even a greater humiliation awaited her in the summons to return and prepare his mansion for the wedding. Then she went back to the palace, where she had been so lately mistress, and, with her own hands, began to sweep and give directions to the cooks in the kitchen for the banquet; never ceasing until all was in order for the approaching ceremony.

Now, when the hour had arrived, and Griselda, in her poor attire, stood ready to welcome the bride, a procession appeared, escorting a lad and a lovely young girl.

Perceiving that her patience was proof against all trial, the Marquis presented them as her son and daughter. "'This is enough, Griselda mine,' quoth he, and her in arms he took, and 'gan to kiss." Overcome by this unlooked-for termination to the day's events, she swooned away for very joy; but was soon restored to a happy consciousness by the loving embraces of her children. "Thus had this piteous day a blissful end."

Such is the story of patient Griselda. In his envoy Chaucer moralizes on the tale much in the spirit with which a modern writer might speak from personal experience:

> "Griseld is dead, and eek her pacience,
> And both at ones buried in Italle;
> For which I crye in open audience—
> No wedded man so hardly be tassaille
> His wyvēs pacience, in hope to fynde
> Griseldēs, for in certain he shall faille."

That Chaucer was not the earliest chronicler of Griselda's virtues is abundantly evident from his own admission in the Prologue, where he says that he learned the tale at Padua of a "worthy clerk, Francis Petrarch, whose rhetoric so sweet illum'd all Italle of poetry."

But Petrarch himself, although he had done much to perpetuate Griselda's memory, had but spiritualized the story which he had received from Boccaccio, to whom international literature is indebted for this charming creation. Griselda's history, as related in prose and verse, dates from the year 1353, when it appeared as the last tale of the famous Decameron. Petrarch, although most intimately associated with its author for nearly thirty years, did not see a copy of the Decameron until just before his death. His delay in perusing a work of such remarkable ability was probably due to the fact that Boccaccio, who seemed to have destroyed his own manuscript of it after he had received a prophecy of his approaching death from a Carthusian monk, had withdrawn his interest from the book; while Petrarch's attention was directed rather to the Latin writings of his friend; for by his Latin works, each hoped to endure in future ages.

In the latter part of the year 1373, when Boccaccio's health was failing, and Petrarch was also near his end, the latter read the Decameron for the first time, it having fallen into his hands accidentally, while residing at Arque. The last novel of the volume, the story of Griselda, pleased him so much that he first committed it to memory, in order that he might repeat it to his friends at Padua; but, finding that it was more popular than any of the other tales, for the benefit of a large class of readers who did not understand Italian, he translated it, with a few alterations, into a Latin spiritual myth, "De obedientiâ et fide uxoria mythologia," in which he embodied the moral repeated by Chaucer, when he took this version as the original of his Clerke's Tale:

> "For sith a woman was so patient
> Unto a mortal man, well more us ought
> Receiven all in grec that God us sent."

or, as Job has it, "The Lord gave, and the Lord taketh away; blessed be the name of the Lord."

Petrarch sent his rendering of Griselda to Boccaccio, with the last letter he ever wrote; and in it he related the circumstances which led him to make the translation, adding that when he showed it to one of his Paduan friends the latter, touched with the pathos of the story, burst into such frequent and violent tears, that he was unable to read on to the end.

In the same letter he says that a Veronese having heard of the Paduan's exquisiteness of feeling upon this occasion desired to try the experiment. He read the whole aloud, from beginning to end, without the least change of voice or countenance; but on returning the book to Petrarch, confessed that it was a most affecting story, and added, "I should have wept, like the Paduan, had I thought the story true, but the whole is a manifest fiction; there never was, and there never will be, such a wife as Griselda."

Petrarch's Latin translation was never printed, but copies of the manuscript may be seen in the Royal Library at Paris, and in the Library of Magdalene College at Oxford. We have received Chaucer's declaration that he had the tale from Petrarch. We know also, that in 1372, he was despatched to Genoa as a commissioner to ar-

range a commercial treaty with the Genoese. The latter fact has lent countenance to the opinion that the English poet did occasionally visit the Italian bard at Padua, and learned the tale, not from the Latin translation, but from Petrarch's own lips. This, however, is only a probability; as it is a moot point whether or not the poets ever met.

Chaucer's tale is much longer, and more circumstantial than Boccaccio's, while portions of it, particularly in the sixth part, are said to be almost literal translations of Petrarch's Latin.

The publication of the "Canterbury Tales," in 1388, soon made Griselda's story very popular. Lydgate introduced this heroine among his celebrated lovers in his manuscript poem, "The Temple of Glass;" and, a few years later, the comedians of Paris introduced her in one of the few French mysteries on a secular subject, "le mystère de Griseildis, Marquise de Saluce." Germany followed, in 1546, with Hans Sach's drama of "Griselda," which ended with a copious moral, as was his wont; and in 1603, Dekker and Chettle, assisted probably by Haughten, produced the English comedy of "Patient Grissel," which was reprinted in 1841 by the Shakspeare Society. This was probably founded upon the prose tradition which had given rise to several ballads in the previous century, as no immediate influence of Chaucer is apparent in the work.

Miss Maria Edgeworth published a novel in 1804, which she styled "The Modern Griselda," and in 1873, appeared a tragedy in blank verse, by the popular novelist, Mary Elizabeth Braddon, which was performed at the Princess Theatre, London, in 1874. Mr. Edwin Arnold has also produced a tragedy, exceedingly fine in parts, but inclined to "heap up horrors," as he causes Janicola to die during Griselda's enforced exile from her husband's house. Baker, in "Biographia Dramatica" (1782), mentions a comedy by Radcliffe which was never printed, and another by an anonymous author.

The story is often enacted in Italy at the Marionette theatres built expressly for puppet-plays, and in an Italian chap-book it was circulated with a prose introduction as a tract, which now appears in the "Garb of Good-Will." Besides all of which, the story of Griselda has been musically interpreted in the operas of Paer an Bononcini, and a song, in celebration of her "wondrous patience," was current in England in the middle of the sixteenth century.

The query has often arisen, was there ever a real Griselda? Her character, as limned by many master hands remains as life-like to-day as when she first drew tears from Petrarch. It is true that some authors assert quite confidently that Griselda was known to Boccaccio in real life, and that fame which subsequently attended her, resulted from her own worth as much as from his skill in portraiture, and Bouchet in his "Annales d' Acquitaine," maintains that she flourished about 1025, and that her real history exists in manuscript under the title of "Parcinent des Dames."

But, as the picture of her submission, now almost sublime in its renunciation of self, now ludicrous in its unquestioning acceptation of a palpable wrong; her obedience, full of a beautiful dignity, that is mingled with the unreasoning acquiescence of a child; her mild and sedate approval of her husband's cruelties, accompanied by the demonstration of a passionate natural love; her moral strength; her mental simplicity—we find ourselves in such a bewilderment of paradoxes, that we answer "no," unhesitatingly. A conclusion which is verified by experience, instinct, observation, history, and psychology. Husbands answer "no," emphatically; still more emphatically their wives, too, echo "no."

And yet, some few years ago, a missionary, the Rev. William Wyatt Gill, triumphantly produced a "modern Griselda," whom he found in Polynesia! one who even added to the virtues of her prototype, for this one went to the extreme of allowing her husband to *eat* her.

QUERIES.

The Doctor.—I have a book entitled "The Doctor, etc.," printed by Harper

& Bros., New York, 1836. Can you tell me who wrote it? H. R.
SCHENECTADY, N. Y.

The above is the title of a book by Southey; the hero's name in Southey's book is Dove. Perhaps this answers your query.

Il n'est Si, etc.—What is the origin of the proverbial expression "Comme disait le roi Dagobert à ses chien 'il n'est si bonne compagnie qui ne se quitte.'"
FRANÇAIS.
N. Y. CITY.

Dagobert was a king of France (602–638). Tradition says "Quand le roi Dagobert avait dîné, il faisait diner ses chiens et quand le roi Dagobert mourut il dit à ses chiens 'il n'est si bonne, etc.,'" as quoted above.

The Ship in the Desert.—Who was the author of the poem "The Ship in the Desert"? Where and when was the vessel found? C. G. F.
PHILADELPHIA, PA.

Cincinnatus Heiner, popularly known as "Joaquin Miller," is the author of the poem. At the time of its publication this poem occasioned no little speculation as to the history of the mysterious vessel, and, as is usual in such cases, the concensus of public opinion favored the theories advanced by those men least capable of intelligently investigating the subject. The locality of the famous vessel is the southeastern part of California, a short distance from a rancheria and trading post known as Algodon. It is on the border of the Colorado desert, and less than a day's ride from the site of Fort Yuma.

It may be proper to say here that a large area of the desert extending from Arroyo del Muerto or Death Valley, through the link of the San Felippe, and thence across the border of lower California, lies below the sea-level at a maximum depth of about four hundred feet. According to popular belief this depression was at one time an arm of the sea, but from a personal knowledge of the region, I am strongly inclined to a contrary opinion. As a matter of fact the marginal deposits and the few relics of animal life found in its bed are of lacustrine and not marine origin. Furthermore, of true sea-sand there is not a grain in the whole extent of shore or bottom.

That the frame of a vessel was found in the Colorado desert is also certain, and putting the two facts together, it is only natural that a variegated assortment of traditions should be begotten of the union. It is unnecessary to speculate on the probable evolution of these traditions, inasmuch as the facts furnish all the necessary evidence.

In the first place, the frame of the vessel is not stranded in any part of the depression noted above, but is situated many miles away at an altitude of several hundred feet above the sea-level. Secondly, the alleged wreck is not the dismantled hulk of a deep-water vessel, on the contrary, it was originally designed as a ferry-boat of dimensions so small that two men might paddle or "pole" it across the river.

Timber is scarce in the region through which the river flows, and when the projector of the enterprise determined on building a new boat he found it necessary to lay the frame at a distance of many miles from the ferry-landing, because there was no available lumber nearer at hand. When at length the frame was completed, the builder sought to drag it to the landing by means of half a score or more of bull-teams. But the frame was heavy, the sand deep, and the weather intensely hot, as a result, most of the teams perished for want of water, and the half-framed boat was abandoned to the mercy of the sand storms. The projector of the enterprise was living near the Colorado River as late as 1884 or '85.

Tear Handkerchief.—What is the "tear handkerchief"? S. C.
MANCHESTER, N. H.

In some parts of the Tyrol a peculiar and beautiful custom prevails among the peasantry. When a peasant girl is going to be married, before she leaves her home to go to the church, her mother gives her a handkerchief, which is called the "tear handkerchief." It is made of newly-spun linen, and has never been used. She is supposed to dry her tears with this when she leaves her home and when she stands at the altar.

After the marriage is over, and the bride has gone with her husband to her new house, she carefully folds up the handkerchief and places it unwashed among her little treasures. So far it has done only half its duty. Her children grow up, marry, and go away to new homes, each daughter receiving in her turn a new "tear handkerchief," and yet the last present, the present received from her mother, has not fulfilled its object. Years roll by, and the once young and blooming bride becomes a wrinkled old woman, and outlived, perhaps, her husband and all her children. At last, when the weary eyelids are closed for their long sleep, the "tear handkerchief" is taken from its resting-place and spread over the placid features of the dead.

Orange-Blossoms.—Why are orange-blossoms worn at weddings by the bride?

E. C. H.

TROY, N. Y.

The custom of wearing orange-blossoms at weddings is of comparatively recent date with us. It came to us like most other female fashions in dress, from the French, who in their turn have derived it from Spain. In the latter country it had long obtained, and is said to have been originally of Moorish origin. There is, however, an old Spanish legend which gives a different account of its introduction. According to this, soon after the importation of the orange-tree by the Moors, one of the Spanish kings had a specimen of which he was very proud, and of which the French ambassador was extremely desirous to obtain an offshoot. The gardener's daughter was aware of this, and in order to provide herself with the necessary dowry to enable her to marry her lover, she obtained a slip, which she sold to the ambassador at a high price. On the occasion of her wedding, in recognition of her gratitude to the plant which had procured her happiness, she bound in her hair a wreath of orange-blossoms, and thus inaugurated the fashion which has become universal. As the orange was introduced into Spain at a very early period by the Moors, this legend sufficiently establishes the antiquity of the custom as far as that country is concerned, although many centuries elapsed before it spread over the rest of Europe. Up to forty or fifty years ago it was the practice for ladies to be married in hats or bonnets; and the fashion of dispensing with the bonnet seems first to have established itself after the example set by her present Majesty on the occasion of her wedding in 1840.

REPLIES.

The Drum (Vol. iii, p. 211).—There is an old "Ode to the Drum," by John Scott, which begins thus:

> "I hate the drum's discordant sound,
> Parading round and round and round,"—

which may possibly answer E. S. Lara's question. It may be found in Chambers' "Encyclopædia of English Literature."

M. N. R.

LANCASTER, PA.

Welsh Rabbit (Vol. iii, pp. 49, 103, 168).

Sudden Death.—This in Indian gastronomical parlance is a broiled chicken, a spatchcock. When a guest or traveler arrives unexpectedly, the handiest repast to serve is a chicken; which, strutting about in the compound, at, say 1 P. M., is caught, decapitated, plunged in boiling water, plucked, singed, split, broiled, and sent to table by 1.15 P. M., which is a sudden death with a vengeance. M. N. R.

LANCASTER, PA.

The Bloody Shirt (Vol. iii, p. 83).—See Blondel's song in "The Talisman"—Walter Scott—"The Bloody Vest." M. N. R.

LANCASTER, PA.

The Drum (Vol. iii, p. 211).—A fragment of an old song with this title is still lingering in memory, although it is a relic of 1830, one stanza of which was, so far as I can recollect, in this wise:

"Come each gallant lad,
Who for pleasure quits care,
To the drum, drum, drum, to the drum,
To the drumhead with spirit repair.

Each recruiter with his glass,
And each young soldier with his lass,
When the drum beats tattoo,
When the drum beats tattoo,
They'll retire the sweet night to pass."

The *air*—which also lingers in my mind—to which it was sung, necessitated the repetitions, as above. This is perhaps the one-half, or the one-third of it; and the last lines were:

"When the drum beats the reveille,
When the drum beats the reveille.
We'll fire a *feu-de-joi*."

It seems to have been an Austrian bachanal, and was sung by a "Mess of comrades" in their tent, during a military encampment. I have a faint impression that I subsequently saw a song book containing it, but even that is more than fifty years ago, so that I know nothing about its author, or the date of its publication. S. S. R.

LANCASTER, PA.

Brief Letters (Vol. iii, p. 211).—This is said to have passed between two brokers—father and son.

Dear Pop.

?

Your Son.

Dear Son,

o

Your Pop.

And is equivalent to an inquiry if there is anything new in stocks, and the answer—nothing. S. S. R.

LANCASTER, PA.

Binishes (Vol. i, pp. 214, 227).—*Binish* is a Turkish word, probably of Persian origin. It means: 1. A viewing, a seeing. 2. A kind of levee, or royal audience. 3. A sort of robe or mantle, presumedly at first a robe to be worn at a royal audience. Mangan appears to use the word in the sense last mentioned. MASSAX.

NEW JERSEY.

COMMUNICATIONS.

Wigwam (Vol. i, pp. 52, 124).—The use of this word in the boot and shoe trade to denote a kind of open leather shoe, is worth recording, as it departs so far from the ordinary signification of the word. It was in use in Toronto (and I suppose in the United States also) in 1888.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Bim and Bimshire, etc.—The Barbadians are called *Bims* in the West Indies, and Barbadoes itself enjoys the nickname of *Bimshire*. The Bahamans, black and white, are called *Conchs*, from the conch-shells which abound in their islands. The negroes of St. Kitts are called by the name of *Cha-cha*, or *Cha-cha Ballahoo*, ballahoo being the name of a kind of drogher or schooner. St. Helena men are *Yam-stalks*. A Bermudian is a *Moojin* and the same name (*Moojin*) is given about Philadelphia to young sturgeons. BERYX.

NEW JERSEY.

"Jennie Kissed Me" (Vol. iii, p. 110).—Marian Lee in the *Critic* writes: "This little stanza, the authorship of which is attributed to Leigh Hunt, is an old acquaintance of the American public, and the impression is widespread that the lady who thus honored the poet was Mrs. Jane Welsh Carlyle. I had seen it stated so often and so positively, that I accepted it as one does the catechism—upon trust; but a question that appeared, a short time since, in AMERICAN NOTES AND QUERIES, set me to thinking. Taking it for granted that Mrs. Carlyle was the 'Jenny,' I found myself asking, 'What wrought her up to this osculatory fervor?' Nothing in her life or her letters indicates this lady to have been given to 'gush.' Where, then, are we to look for the mainspring of the 'jumping' immortalized by the bard?

"In a publication, called, I think, *Queries*, I found it asserted that Mrs. Carlyle kissed Leigh Hunt on his bringing the news that her husband had been awarded a pension of 300*l.* per annum by the British Government. Here was a reason with a vengeance! A pension! Had the great apostle of literary independence felt an itching in his palm, and yielded his fingers to toy with the Government purse-strings? My atten-

tion once fixed upon this point, I found this reason for Jenny's kiss to be the generally received one; but I knew it to be a direct contradiction of Mr. Froude's published statements on the pension subject, so to Froude I determined to appeal. But I wanted an authority to quote. The articles I had met were anonymous, and I sought for a name—a name of note.

"All comes, sooner or later, to the patient; so, on a certain day, I set jubilant eyes on the thirty-ninth volume of *Harper's Magazine*, and exclaimed, 'Eureka!' For here Mr. Moncure D. Conway, in the fourth of his 'South Coast Saunterings in England,' asserted most roundly, the verse, the Jenny, the kiss, and the pension. Mr. Conway speaks of the pension awarded by England to her literary children as a 'graceful custom;' says that instead of being a bribe to sycophancy it is usually bestowed upon those 'who have been most faithful to their ideals;' and that Carlyle 'who consented through long, dreary years to be painfully poor, rather than turn his pen to the kind of work that promised gain, was pensioned by the nation he had so remorselessly criticised.' To this he adds: 'His friends can remember the happy scene when Leigh Hunt came with the happy news, for telling which Mrs. Carlyle kissed him. To this kiss, so characteristic of one of the noblest of women, we are indebted for one of Leigh Hunt's charming improvisations.' Here was a foeman worthy of Froude's steel. I immediately presented the matter to his notice, and, by return mail, received the following reply, in which the illustrious English author stands staunchly by his colors:

"'December 20, 1888.

"'MADAM.—I have read your letter with much surprise. I never heard that Mrs. Carlyle had kissed Leigh Hunt. I think it exceedingly unlikely that she ever did, and equally unlikely that if she ever had, Leigh Hunt would have written a poem about it. * * * I never heard that a pension had been offered to Carlyle until near the end of his life, when he refused it. I am certain no pension was ever offered to him while Leigh Hunt was alive, and I am certain, also, that at no time of his life, even when he was in extreme poverty, would Carlyle have accepted any pension. Moncure Conway may possess information which is unknown to me, but in the absence of any authority which would lead me to believe it, I do not hesitate to regard the story as without foundation. You may make any use you please with this letter. Your faithful servant,

"'J. A. FROUDE.'

"Nothing can be more explicit, and I think Mr. Froude's denial of the pension should be published as widely as Mr. Conway's assertion. Doubtless a record is kept of all pensions granted by the English Government, so that the truth can be established beyond controversy. If 'Conway possesses information not known' to Froude, let him make good his statement; but if Carlyle refused all Government emolument to the very last, let him not, in this lucre-loving age, be debarred the credit due such self-denial."

Turning to the Right (Vol. i, pp. 179, 214, 227; Vol. ii, p. 240; Vol. iii, p. 227).—*Bizarre Notes and Queries* says: "It is stated that the Puritans in a spirit of defiance of English customs and manners, and for the purpose of alienating themselves from such home influences, introduced turning to the right, but retained the custom of sitting on the right.

"When we've been there Ten Thousand Years, etc." (Vol. iii, pp. 21, 58).—Fordham, of Boston, Mass., writes of having heard this stanza sung many times in Methodist meetings in addition to Watts' familiar hymn of four stanzas, beginning, "When I can read my title clear." I agree with Fordham, in having heard it sung as an additional verse to that good old hymn, but it has no more right to be added to that hymn, than to a dozen others of like metre, that I have heard it added to. There are but four stanzas to the original hymn by Watts. I do not think the stanza inquired about belongs to any hymn in particular, but can be sung to any hymn that any good old-fashioned Methodist brother or sister in the fervor of religious enthusiasm cares to add it to. I have never seen it in print but

in one case, and that is as the fifth verse to the hymn beginning with the following stanza:

"Jerusalem, my happy home,
Oh! how I long for thee;
When will my sorrows have an end—
Thy joys when shall I see."

The hymn of which this is the first stanza, and which has for its fifth the stanza inquired about, is to be found on page 69, of a Hymnal in common use in all the Methodist Protestant Churches, called "The Tribute of Praise," and is published by the Board of Publication of the Methodist Protestant Church, both in Baltimore and in Pittsburgh. It is edited by Dr. Eben Tourgée, of Boston, Mass., who might give some information in regard to the matter if asked personally. This Hymnal was first published in 1882, I think.

"IPSE."

PHILADELPHIA, PA.

Where Women are Barred (Vol. iii, pp. 206, 217).—While talking on this subject it may be interesting to say that there is a mine near Leadville into which women are never admitted. If a woman were permitted to enter this mine I believe every last man on the premises would quit work. The mine has had an accident for every woman who has visited it. Immediately after a woman has been admitted some mishap, with damage to property or life, has followed. Hence, the superstition of the miners.—*Denver Republican.*

M. N. R.

LANCASTER, PA.

Gretna Green (Vol. iii, p. 196).—All Scotland is a Gretna Green; that is to say, marriage is there legally regarded as a purely civil contract, to be entered into and substantiated like any other contract. Gretna Green had its fame from its being the first posting-station in Scotland on the great north road from London, and England generally, lying some seven miles north of Carlisle. As soon as it was reached the landlord of the hotel (and others in the village) was ready to do the office for the love-struck swains and maidens for a consideration. Gretna Green is in my county (Dumfriesshire), and I staid two or three days in the hotel some forty odd years ago just before the passing of Lord Brougham's act requiring that one, at least, of the parties must have resided six weeks on Scotland in order to make marriage there legal.

J. H.

VIENNA, VA.

BOOKS AND PERIODICALS.

The Chautauquan for October. The October issue of *The Chautauquan* is the initial number of volume X, and appears in a new form, and with a handsome cover of new design. It presents the following in the table of contents: "The Politics which Made and Unmade Rome," by President C. K. Adams, LL.D., of Cornhill University; "The Life of the Romans," by Principal James Donaldson, LL.D., of the University of St. Andrews, Scotland; Macaulay's "Lays of Ancient Rome," paraphrased by Arlo Bates; "Map Quiz" on *The Chautauquan* Map Series; "Sunday Reading," selected by Bishop Vincent; "The Study of the Seasons," by Professor N. S. Shaler, of Harvard University; "Child Labor and some of its Results," by Helen Campbell; "Mental Philosophy," by John Habberton; "The Uses of Mathematics," by Professor A. S. Hardy, Ph. D., of Dartmouth College; "The Burial of Rome," by Rodolfo Lanciani, LL.D., of the University of Rome. A. W. Lyman, Washington correspondent of the *New York Sun*, tells "How we get our Washington News," Dr. Titus Munson Coan describes some delightful tramps in "The Swiss Alpine Club"; Professor La Roy F. Griffin explains the general principles of "Explosions and Explosives"; "Canada and Ireland: A Political Parallel," is discussed by Professor J. P. Mahaffy, of Dublin University; "The Future Indian School System" is an article full of practical suggestions for improving Indian schools, by Elaine Goodale; the Hon. S. G. W. Benjamin, ex-Minister to Persia, writes entertainingly of "The Women of Persia"; Bishop J. F. Hurst, LL.D., tells much that is interesting about "The Current Literature of India"; Frances E. Willard furnishes a sketch of the life of Dorothea Dix; "Impressions Made by the Paris Exposition" is a timely article, translated from the *Revue des Deux Mondes;* of especial interest to the C. L. S. C. Class of '89 is Dr. David Swing's address on "The Beautiful and the Useful," prepared for this year's graduates at Chautauqua, and the Class Poem by Edith M. Thomas. The list of contributed articles ends with the Rev. J. G. Wood's observations of "Some Odd Fishes." The usual amount of space is devoted to C. L. S. C. matters and editorials.

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NOTES.

THE PLOT OF RIP VAN WINKLE.

(Vol. iii, p. 231.)

[CONCLUDED.]

Having devoted so much space to the Ephesian sleepers, I must note more briefly the many kindred legends, which are roughly classified by countries. Many of them deal with historic or semi-historic personages, and their similarity is evident, especially among the tales of kings or warriors who are believed to be still sleeping, and whose return to the scenes of their greatness is confidently expected.

6. The following paragraph is from the *Shanghai Courier:* "It is related in the Chinese *Contes des Fées* that a shepherd boy named Ch'u-p'ing was carried away by a Taoist priest and placed in a cave on the Golden Hill, when he immediately forgot all about home and friends and everything else. There he remained more than forty

years, until he was at length discovered by his elder brother, who asked him where the sheep were. Ch'u-p'ing said they were on the hillside, but his brother soon came back saying that he could only see a quantity of white stones lying there. Ch'u-p'ing then went out and bade the white stones arise, whereupon they all got up, and lo! there was a flock of many hundreds of thousands in number."

7. The Arabian historians relate that the prophet Saleh or Salech entreated God to destroy the Thamudites because of their impenitence; an angel put him to sleep in a cave and he awoke after twenty years; no one recognized him, and his friends and followers were all dead. The angel Gabriel said to him: "Thou wert hasty in desiring the destruction of this people; therefore God hath withdrawn from thy life twenty years, taken from thee in sleep." Gabriel then gave Saleh Adam's shirt, Noah's sword and other holy relics, and Saleh preached to the Thamudites, working many miracles; the marvelous camel which he produced from a rock being another of the ten sacred animals admitted to Mahomet's Paradise.

8. Mohammed Mohadi, the twelfth Iman, sleeps till the coming of Antichrist, whom, at his awakening, he will conquer.

9. Elijah the prophet sleeps in Abraham's bosom till the coming of Antichrist, when he will awake, return to Jerusalem, and restore the temple.

10. Elijah Mansur, the warrior, prophet, and priest of Asiatic Russia, who was considered a heretic because he taught a more tolerant form of Islam, was condemned and imprisoned in a mountain, where he is now sleeping, waiting for a summons to arise and overthrow the Muscovite power.

11. Nourjahad, wife of the Mogul Emperor Geanjir, who discovered otto of roses, has slept many centuries, but will awaken some day.

12. When Constantinople fell into the hands of the Turks, a priest who was celebrating mass in St. Sophia, prayed that the Blessed Sacrament might be saved from profanation. The wall of the church opened, the priest entered bearing the host, the wall closed upon him, and he fell asleep; he will awaken when the Turk is cast out of Constantinople, and St. Sophia is released from its profanation.

13. Endymion, the shepherd of Mount Latmos, beloved by Diana, was thrown into a perpetual sleep by Jupiter, that his youth and beauty might be eternally preserved.

14. The story of Epimenides, related by Pliny, is probable a version of the older legend of Endymion.

Epimenides, wearied one hot day by a search for a stray sheep, went into a cave to rest. He slept fifty-seven years, and on awakening, found everything changed, his brother, whom he had left a stripling, was now a gray-haired man. Epimenides had been endowed with miraculous wisdom during his sleep; he became an epic poet and a Gnostic philosopher; after his death, at the age of 154, 157, 229, or 289 years, he was revered as a god, especially among the Athenians. He flourished in the time of Solon, and is reckoned as one of the Seven Sages by those who exclude Periander.

15. The French victims of the Sicilian Vespers sleep at Palermo until the time when they may arise and avenge themselves.

16. Knez Lazar, of Servia, supposed to have been slain by the Turks in 1389, is slumbering and will some day awake and smite his enemies.

17. Bobadil el Chico, the last of the Moorish Kings of Granada, sleeps spell-bound near the Alhambra. On the appointed day he will awake and re-establish the Moorish government.

18. Sebastian I, of Portugal, the invader of Morocco, supposed to have been killed in the battle of Alcazarquebir, 1578, is sleeping somewhere, and will wake to deliver his country in her hour of need. (Dr. Brewer says "will make Brazil the chief kingdom of the earth." Qu., is this the same Sebastian?)

19. Napoleon Bonaparte is believed by some of the French peasantry to he slumbering, and his reappearance is expected.

20. Three members of the Tell family sleep at Rütli near the Vierwald-stätter-see, in Switzerland, waiting for the hour of their country's direst need. A shepherd once crept into their cave. "What hour is it?" asked the third Tell. "Noon," replied the

shepherd. "The time is not yet come," said Tell, and lay down again.

21. Three miners sleep far down in the heart of the Kuttenberg in Bohemia.

22. Charlemagne sleeps in the Odenberg in Hess, or in the Untersberg near Salzburg, seated on his throne, his crown on his head, his sword at his side, waiting till the time of Antichrist is fulfilled, when he will burst forth to avenge the blood of the saints.

23. In the Kyffhäuserberg of Thuringia —the scene of the adventure of Peter Klaus—is a cave which leads into the heart of the mountain. There by a stone table sits Friedrich Barbarossa with six of his knights. A shepherd once found his way into the hall, and the Emperor hearing the footsteps raised his head to ask,—"Do the ravens still fly over the mountains?" "Sire, they do," was the reply. "Then must we sleep another hundred years." According to another authority, this colloquy takes place between the Emperor and one of his attendants at the close of every century. Friedrich's red beard has grown through the table, but not until it has wound itself around it three times will Friedrich and his knights awake from their slumber and go forth to conquer the world, and exalt Germany to the first place among the kingdoms of Europe.

24. Charles V, Emperor of Germany, will some day awake from sleep and resume his monarchy over Germany, Spain, Portugal, Denmark, Belgium, and the Netherlands.

25. Ogier the Dane (Olger Dansk) will some day shake off his slumber and come from the dream-land of Avalon to avenge the right.

26. The Scandinavian hero Sigurd or Siegfried slumbers, awaiting a call to come forth and fight.

27. Olaf Tryggvason, King of Norway, who introduced Christianity into Norway, Iceland, and Greenland, was overcome by Swolde, King of Sweden, A. D. 1000, leaped into the sea, swam to the Holy Land and became an anchorite. When very old, he fell asleep; when he wakes, he will sever Norway from Sweden and re-establish his kingdom.

28. The annals of Iceland relate that in 1403, a Finn named Fethmingr, living in Halogaland, in the North of Norway, happening to enter a cave, fell asleep and woke not for three whole years, lying with his bow and arrows at his side, untouched by bird or beast.

29. King Arthur, grievously wounded on the field of Camlan, did not die, but was borne thence by the three queens who watch over him as he slumbers in Avillion. Some day he will awaken, claim the British throne, and bring back the golden age in Britain. Some authorities say he is metamorphosed into a raven, and "consequently the English never kill a raven." (?)

30. Gyneth, daughter of King Arthur and Guinevere, was thrown into an enchanted sleep by Merlin, in punishment for her refusal to put an end to a combat in which twenty knights, including Merlin's own son, were mortally wounded. This sleep lasted five hundred years. (Scott, "Bridal of Triermain.")

31. St. David was thrown into an enchanted sleep of seven years by the necromancer Ormandine, from which he was reclaimed by St. George or by Merlin. ("Seven Champions of Christianity." R. Johnson.)

32. According to an Arabic legend, St. George thrice rose from the grave or from an enchanted sleep.

33. Merlin himself sleeps in the forest where the wily Vivian bewitched him with the slumber-working spell which he himself had taught her.

34. Brian Boroimhe (Brian Born) the King of Ireland, who conquered the Danes in twenty pitched battles and was supposed to have been slain at the battle of Clontarf, 1014, was merely stunned and is now sleeping in Kincora Castle. Ireland waits for the day when he shall awake and deliver her from the oppressor.

35. Desmond, of Kilmallock in Limerick, said to have perished in the reign of Elizabeth, sleeps beneath the waters of Lough Gur. Every seventh year he reappears at early morning, and, clad in full armor, rides around the lake. At some future time he will return to claim the family estates. (Scott, "Fortunes of Nigel.")

36. Thomas the Rhymer of Ercildown slept seven years upon the Eildon Hills,

which seemed to him but a single night spent in Fairy Land. After his awakening, he lived some time among mortals, but at a summons from the Fairy Queen he disappeared, and tradition says he is sleeping to this day under the Eildon Hills.

The most important of the fairy tales—or folk tales—in which an enchanted sleep occurs is that of the Sleeping Beauty, which is found in Basile's "Pentamerone;" in Pearault's "Contes des Fées," with the title of "La Belle au Bois dormant;" and in Grimm's "Kinder-und-Haus-Märchen," with the title of "Doruröschen." It is probably derived from the Norse Saga of Brünhild. Odin pierces Brünhild with the sleep-thorn, and she slumbers, surrounded by a wall of flames, through which no one can force his way save Séqurd who awakens her.

The German story of "Sneewitchen" ("Kinder-und-Haus-Märchen") — the maiden who dwelt with seven dwarfs in the mountains, who was poisoned by her stepmother, and lay as if dead for a long time, but with unimpaired beauty, but was awakened from her trance by a Prince, is essentially the same, and a similar legend is told of Snafrida, the beautiful wife of Harald Harfager, whose countenance remained fresh and rosy after death, so that the king sat by her body for three years, thinking she would return to life.

All these stories are probably forms of the wide-spread slumber-myth. And the familiar nursery tale of Little Bo-peep, when seriously considered, is seen to have points of resemblance with that of Peter Klaus and others of the foregoing legends, notably that of Ch'u-p'ing.

There are authentic accounts of persons sleeping for an unusual length of time, but these stories are too suspiciously alike to be explained in each case as an exaggeration of facts. The place of slumber is in almost every case a cave in the heart of a mountain or under the ground; in several instances the hero is a shepherd, or goatherd, and in two legends (the Tells and Friedrich Barbarossa), a shepherd visits the sleepers; the awakening is looked forward to with hope as bringing better days (the Seven Sleepers awoke in the days of heresy to bear witness to the truth of the Resurrection, while the kings will return to re-establish their former power, and to bless each his own kingdom); Arthur, Charlemagne, Barbarossa, Olaf, and the other chiefs resemble each other strongly. The number seven is prominent in many tales; Ogier the Dane stamps his iron mace on the floor once in every seven years; Charlemagne starts in his chair and Barbarossa changes his position at similar intervals. The dwarfs of "Sneewitchen" are seven in number, the Ephesian martyrs, seven; St. David and Thomas, of Ercildown, sleep for seven years, and so on. These coincidences indicate, at least, a common origin if nothing more.

It has been suggested that this myth, as well as those of Adonis, Proserpine, etc., typifies the repose of the earth through the seven winter months, at the end of which she awakens to new like and vigor.

It may also be explained still more directly as a sun-myth. The Greek Sun-god was a shepherd, with clouds for sheep. Like the sleepers, the Sun retires to rest, disappearing among the mountains, in the recesses of the earth, or sinking beneath the waves of ocean (Avallon, it should be remembered, was a Sunset isle), and after a certain appointed time, returns to earth, resuming his beneficent sway. Why, then, may not Phœbus himself be the remote prototype of our friend Rip Van Winkle?

COALS TO NEWCASTLE.

Newcastle-upon-Tyne is the chief town of Northumberland, England, and is the greatest mart for coals in the world. The coal trade seems to have been important from the earliest existence of the town; the burgesses obtained from Henry III, in 1239, a license to dig the coals within the borough, and at the time of Edward I the business had grown to such consequence that Newcastle paid a revenue of £200. In 1615 the trade employed four hundred ships and extended to France and the Netherlands. The coal is bituminous. The exportation of coke is also large, amounting to more than two hundred thousand tons

annually. "Carrying coals to Newcastle" is, therefore, a very fitting simile for giving unnecessary gifts.

One of the letters of R. Thoresby ("Correspondence," vol. i, p. 16), dated June 29, 1682, has this passage: "To send you any news from hence were to little purpose, ours being little else but the translation of English or French, and to send you our news from England were to carry coals to Newcastle."

Analogous expressions are found in many languages, viz.:

Greek, *Glauk Athenaze, Glauk eis Athknas*,=to send owls to Athens. (Owls abounded in Athens, and were dedicated to Minerva, patroness of that city.)

Hebrew. To carry oil to the city of Olives.

Persian. *Infers piper in Hindostan*,=to carry pepper to Hindostan. (Proverb in the "Bustan" of Sadi.)

Hebrew. To send enchantments to Egypt. (Proverb of the Rabbis. Egypt was in ancient times considered the headquarters of magic.)

Latin. *Dare poma Alcinoo*,=to give fruit to Alcinous. (He was king of the Phæacians, and his orchards were famous; they bore fruit the year round.) *Lignum in sylvas jerre*,=to take wood to the forest.

German. *Wasser in's meer tragen*,=to carry water to the sea.

French. *Porter des fenilles au bois*,=to carry leaves to the forest. *Porter de l'eau àla rivière*,=to carry water to the river.

A proverb of the Middle Ages was "to send indulgences to Rome."

Joannes Garlandius, a Latin poet of the eleventh century, wrote a poem called "Opus Synonomorune," which begins with a list of similar proverbial sayings, viz.:

"Ad mare ne videar latices deferre, camino
Igniculum, densis et frondes addere sylvis,
Hospitibusque pyra Calabris, dare nina Leaco,
Aut Cereri fruges, apibus mel, vel thyma pratis,
Pomo vel Alcinoo vel mollia thura Sabaeo—
Ad veterum curas curo superaddere nostras."

In "King John," Act iv, Scene 2, Salsbury says:

"To guard a title that was rich before,
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess."

Since writing the above I have found a few more analogous expressions from the Greek, viz.:

To send box to Cytorus.
To send fish to the Hellespont.
To send a clod to the plowed field.
To add a farthing to the millions of Crœsus.
To act cup-bearer to the frogs.

Apropos to this last saying is a quotation from the "Idyls of Theocritus:"

"Happy the frog's life, none his drink to pour
He looks for! He has plenty evermore."
Chapman's translation, 10, 52, 3.

The Spanish speak of "carrying wood to the mountains," and of "offering honey to the owner of bee-hives."

"THE LADY OF LYONS."

This play was first produced at the Theatre Royal, Covent Garden, London, in 1838. Lord Bulwer, in his preface to the published edition, says, that the plot was suggested to him by "an indistinct recollection of a very pretty little tale called the 'Bellows Mender,' but the incidents are greatly altered from those of the tale, and the characters entirely recast. I saw that the era of the French Revolution was that in which the incidents were rendered most probable; for during the early years of the Republic, in the general ferment of society, and the brief equalization of ranks, Claude Melnotte's high-placed love, his ardent feelings, his unsettled principles, his ambition, and his career were characteristic of the age, and the spirit of the nation went along with the extravagance of the individual."

Bulwer had a two-fold object in compos-

ing the play; first, to advance the interests of Macready—manager of the theatre, and who assumed the part of the hero; second, his first play "Duchess de la Valliers," had proved a comparative failure on the stage, and critics had declared he could not attain the art of dramatic construction. The authorship of the play was neither avowed or suspected until it had been established in public favor.

In regard to this a correspondent of the *Pall Mall Gazette* writes: "The 'Lady of Lyons' was brought out anonymously, and on the night of its first production, beyond Macready and Bulwer Lytton himself, no one in London knew the secret of the authorship. Between the acts, Dickens, who had been one of a delighted audience, went behind the scenes to talk over the play with Macready and Bulwer, congratulating Macready on his wonderful impersonation of Claude Melnotte. Dickens was in raptures with the whole thing, and asked Bulwer what he thought of it. Bulwer affected to find some fault with the plot, and suggested improvements here and there in the various situations. 'Come now,' said Dickens, 'it is not like you, Bulwer, to cavil at such small things as those; the man who wrote the play may have imitated your work here and there perhaps, but he is a deuced clever fellow, for all that. To hear you speak so unfairly is almost enough to make one think that you are jealous.' The papers next morning lauded the play to the skies, even going so far as to suggest, that it would be well for Mr. Bulwer to take pattern by this unknown writer, and try to improve himself in those particular points in which the anonymous author of the 'Lady of Lyons' had been so brilliantly successful. About a fortnight later, Bulwer's authorship of the play was made known to the mingled consternation and amusement of the critics and the general public."

The plot of the play is also curiously like that of Mrs. Alpha Behn's play of the "False Count" (1682), in which the proud and rich Isabella is betrayed into marriage with a chimney-sweep called Guilliorre. Still it is more like that of Moncrieff's play, "Prouse the Bellows-Mender," and "The Beauty of Lyons."

In the *New York Mirror* for May 12, 1838, in an account of the first presentation of the "Lady of Lyons," after giving an outline of the story, the writer says: "We are occasionally reminded a little too vividly of Tobin's comedy of the 'Honeymoon,' especially in the cottage scene. The only difference is that in one play a real prince brings down the lofty notions of his bride by pretending to be a peasant, whereas in the other a real peasant is obliged to give up playing the prince and shows himself an impostor to his wife. The disappointment of the heroine in the two situations is precisely of the same character. These coincidences are, however, unavoidable, and detract nothing from the merit of the play."

Fitzgerald Mallory in his "Famous Plays" says, "The Lady of Lyons" was at first called "The Adventurer," but the title was altered at Macready's suggestion.

QUERIES.

Sea-Cat.—Kindly tell me what the blue sea-cat is? G. B. LAWSON.
PHILADELPHIA, PA.

Webster's "Dictionary," supplement, p. 1578, says: "Sea-cat, the cat-fish (*Anarrhichas lupus*)." The cat-fish is sometimes blue in color, perhaps this is what is meant.

Allaire.—The town of Allaire—called in the neighborhood the "deserted village"—lies in Monmouth County, New Jersey, and I am anxious to learn whatever it is possible to find out concerning the origin of the settlers who built this town, the origin of the name, the occupation of the people (manufacturing or otherwise), the date of the founding, the reason of the desertion (rumor in that section has it that an earthquake caused the people to leave), and anything else relating to the history of the place or its people.

THEODORE W. REATH.
PHILADELPHIA, PA.

The following are the main facts in the history of Allaire. The first authentic record of any settlement on the site now occupied by the town is in 1750, when Isaac

Palmer erected a saw-mill on the spot. This mill passed through various hands until in 1812 it became the property of William Griffith, during whose ownership the Manasquan (afterwards the Howell furnace) was started. The reason for the founding of a furnace at this place is not far to seek, for at that time there was abundance of iron-ore in the bogs near by, and when smelted and prepared, the iron was readily conveyed to the Manasquan, Shark, or Shrewsbury rivers and shipped by boat to New York.

In 1821 Benjamin B. Howell, of Philadelphia, the then lessee, called the attention of James P. Allaire to the value of this furnace as a supply for pig-iron to his works in New York. And in April, 1822, Mr. Allaire purchased the property and changed the name of the furnace to the Howard Furnace.

Mr. Allaire was of Huguenot stock, his ancestors having emigrated from Rochelle in 1680 to found New Rochelle in New York State. His grandfather, Alexander Allaire, is said to have been the first male child born in that settlement.

James P. Allaire was a native of New Rochelle, born in July, 1785. He received a country-school education and was subsequently apprenticed to a druggist in New York city. But he shortly abandoned this business and went, as he says, "to blacksmithing." At the age of eighteen, with but twenty-five cents in the world, he married his cousin, Frances Duncan.

His first important piece of work was the casting of the air-chamber for Fulton's *Clermont*, in his little shop in Cherry street between Jackson and Corlaers streets.

The first casting was a failure, but the second, which he made entirely alone, was a success, and marked the beginning of his career as the greatest builder of steam vessels and marine engines of his day. At the time that he purchased the furnace the "Allaire Works" were the largest in the United States.

In 1817 he had built for William Gibbons the *Bellona* which, on Allaire's recommendation, was given in command of Vanderbilt. Vanderbilt repaid this piece of kindness later (1846) by saving Allaire's home from his creditors.

In 1828 a stock company was formed by Allaire to control the Howell Furnace, and in 1836 the Howell Works were the most extensive in the country. They comprised some sixty acres, not including a brick-yard at Woodtick, bogs at Farmingdale, and some property on the banks of the canal.

Mr. Allaire ruled absolutely over the community, which issued bills and coins of its own that circulated throughout the State, so great was the public confidence in this enterprise.

On the Shrewsbury River Mr. Allaire had a fleet of sailing vessels and steamboats, and the four thousand souls who formed the community were the centre of industrial life in that part of the State.

In 1834 Mr. Allaire built the *William Gibbons* to run between New York and Charleston (the first attempt to establish a line of coasting steamers). This boat was wrecked in 1835, and in 1837 a second boat, the *Home*, costing $300,000, was lost in a gale off Hatteras.

These losses crippled him, to a certain extent, and following hard upon them came the discovery of the hot-blast system of smelting iron, with which the charcoal furnaces could not compete.

In 1846 the Howell Works were closed, and in 1858 Mr. James P. Allaire died. Twenty years of litigation followed his death, during which time the works fell into the complete ruin in which they now are.

It is interesting to note that in 1835 John Roach began his career in Howell Works under Mr. Allaire's management.

Mona Lisa.—Where can be found the fullest account of Lenardo da Vinci's famous painting "Mona Lisa," and of its original? J. P. L.

PHILADELPHIA, PA.

There is a very good account of this picture in Larousse *sub voce* "Joconde."

Alexander and the Robber.—What is the story of Alexander and the Robber?

CURIOUS.

BALTIMORE, MD.

Dionides, a pirate, was brought before Alexander to answer for his crimes.

"Wretched robber," said Alexander, "how dare you commit such crimes on these seas?"

"And as to yourself," said the pirate, boldly, "by what right do you plunder the whole world? I with but a single ship am reproached as a robber, but you with a fleet are a conqueror."

Alexander, won by the man's audacity, ordered him to be released.

Gringos.—What is the derivation and meaning of the word "gringos"?

H. R.

SCHENECTADY, N. Y.

Los Gringos is the name applied by the inhabitants of Southern California and of Mexico to the Anglo-Saxon race. It is said to be equivalent to the slang *greenhorn*.

French for "Home."—Is it true that the French have no word to express the idea "home"? GEO. A. SIMPSON.

PALMYRA, N. J.

This query is best answered by Max O'Rell, who says:

"I was not greatly surprised, on coming to America, to hear that home-life hardly existed in France. I had heard that before. And the overpowering reason advanced to prove this statement was that time-honored Anglo-Saxon chestnut: The French language has no equivalent for the English word home.

"How glib is the criticism of the ignorant!

"To feel the whole meaning of those sweet words *chez soi*, *chez nous*, one must know the language they form part of. They call up in French hearts all the tender feelings evoked by the word home in the Anglo-Saxon breast.

"How many English or American people have an inkling of their value?

"Do they care to know that some hundred years back the French used to say *en chez* (from the Latin *in casa*, at home), and that the word *chez* was a noun? That, later on, they took to adding a pronoun, saying, for example, *en chez nous;* and that the people, mistaking the word *chez* for a proposition, because it was always followed by a noun or a pronoun, suppressed the *en*, so that now the French language has lost a noun for home, but has kept a word, *chez*, which to this very day has all its significance? What an idea of snugness, happiness, is conveyed by the little sentence, *Restons chez nous*, on the lips of a young couple."

Idaho.—What is the meaning of the name Idaho? P. B. CORNING.

UTICA, N. Y.

Joaquin Miller, who gave to the incipient State of Idaho its name, says that it is written and spelled improperly. The correct form is *Idahho* with the accent on the middle syllable. The name means the *light on the mountains*.

REPLIES.

King Killed at Masked Ball (Vol. iii, pp. 141, 166).—At a masked ball in the palace, on the night of March 16, 1792, Lieutenant Ankerstroem, from behind a curtain, shot the King (Gustavus III), with an air gun. The King died March 29. Ankerstroem, who was the tool of a conspiracy of nobles, was arrested, convicted, and, after three days of torture, executed, his hand and head being struck off.

R. G. B.

NEW YORK CITY.

REFERRED TO CORRESPONDENTS.

Strapping.—Wherefore the application "strapping" to a brawny, powerful, or big man? As, "he is a strapping fellow."

MACQUE.

The Psalms Versified.—John Quincy Adams is said to have versified the Psalms. Did he? If so, were they ever used in the churches? ???

SAN FRANCISCO, CAL.

Olive Harper.—What is the real name of "Olive Harper"? What books has she published? ?

Jno. Wesley Jarvis.—Has there ever been a portrait printed of Jno. Wesley Jar-

vis, who was quite a celebrated painter and born 1780, in South Shields-on-the-Tyne? He was a nephew of the founder of Methodism. He spent much time in this country. M. O. WAGGONER.

TOLEDO, O.

COMMUNICATIONS.

Lucile (Vol. iii, p. 170).—Why does the writer of the article on "Lucile" speak of "Miss Thackeray" as the author of "A Week in a French Country House"? I have supposed it to be written by Adelaide Kemble Sartoris. M. A. N.

NEW YORK CITY.

Now I Lay Me Down to Sleep.—It is probable that many of us have nightly repeated this little prayer, learned at our mother's knee without giving even a passing thought as to the authorship of the familiar lines, until the "wily questioner" of NOTES AND QUERIES placed us under the necessity of, at least, endeavoring to ascertain "what is known" on the subject.

In Bartlett's "Familiar Quotations," 5th edition, the verse

> "Now I lay me down to take my sleep,
> I pray the Lord my soul to keep;
> If I should die before I wake,
> I pray the Lord my soul to take,"

in connection with,

> "In Adam's fall
> We sinned all,"

and

> "Zaccheus, he
> Did climb the tree
> Our Lord and Master for to see,"

are quoted as from the New England Primer. But Bartlett is incorrect in his version of the lines, although he probably gave them as he found them. Nine persons out of ten if asked to write them down would follow his example. The correct phraseology is as follows:

> "Now I lay me down to sleep,
> I pray Thee, Lord, my soul to keep;
> If I should die before I wake,
> I pray Thee, Lord, my soul to take."

A somewhat curious variant is thus given:

> "Matthew, Mark, Luke, and John!
> God bless the bed that I lie on!
> Four corners to my bed,
> Four angels round me spread!
> One at the foot and one at the head,
> And two to keep
> My soul asleep!
> And should I die before I wake,
> I pray Thee, Lord, my soul to take,
> For my Redeemer, Jesus' sake!"

The same idea pervades many hymns.

> "Through the day Thy love has spared us,
> Now we lay us down to rest,
> Through the silent watches guard us,
> Let no foe our peace molest.
> Jesus, Thou our Guardian be,
> Sweet it is to trust in Thee,"

wrote T. Kelly in 1806. Bishop Heber in 1827 took up the same strain—

> "Guard us waking, guard us sleeping,
> And, when we die,
> May we in Thy mighty keeping
> All peaceful lie;"

while Leland echoed it thus:

> "Lord, keep us safe this night,
> Secure from all our fears;
> May angels guard us while we sleep,
> Till morning light appears."

But the little prayer in question is older than any of these verses. To J. B. McCaskey, compiler of the "Franklin Square Song Collection," is due the information that in a book of songs and hymns for children, published about the year 1840, collected by the Rev. Thomas Hastings, a man who is very careful in his statements, who has given much attention to hymnology, and himself done some good work in that direction, its authorship is attributed to Dr. Isaac Watts. He was born July 17, 1674, at Southampton, England, the son of a deacon in the Congregational Church. He was educated in the school of Mr. Thomas Rowe, and his earliest hymns were occasioned by his dislike of the verses sung in the meeting-house at Southampton. In 1696, he became tutor to Sir John Hartopp's children at Newington. To this episode in his life we owe "the little busy bee," the dogs that "delight to bark and bite," and "hush, my child, lie still and slumber."

His love for these children gave us the "Divine and Moral Songs."

His first sermon was preached at Mark Lane, London, July 17, 1698. In February, 1699, he was selected to be Dr. Chauncey's assistant. Physical infirmities incapacitated him at times, and in 1703 he became disabled for four years. But he persevered until 1713, when, after a severe attack, Sir Thomas Abney took him to his own house. To quote Dr. Watts himself: "This day, thirty years ago, I came hither to the house of my good friend, Sir Thomas Abney, intending to spend a week, and I have extended my visit to the length of exactly thirty years."

It is said, on the authority of Dr. Caleb Evans, of Bristol, that we must credit Dr. Watts with having done away with the barbarous practice of "lining out" the hymn.

In person he was a thin, spare man, scarcely more than five feet in height. His forehead was low, his cheek-bones rather prominent, his eyes small and gray, and his face, in repose, of a heavy aspect. His voice was excellent, and his rhetoric polished and graceful. He died peacefully November 25, 1748, aged seventy-five years.

Probably our familiar prayer was suggested to Dr. Watts by Psalm iv, 8.

"I will both lay me down in peace, and sleep: for Thou, Lord, only makest me dwell in safety."

The verse in question is not given in any edition of Dr. Watts' poems to which I have access, but the idea is embodied in the following lines:

"I lay my body down to sleep,
Let angels guard my head;
And through the hours of darkness keep
Their watch around my bed.

"With cheerful heart I close my eyes,
Since Thou wilt not remove;
And in the morning let me rise
Rejoicing in Thy love."

The book in which the prayer is credited to Isaac Watts is "The Mother's Nursery Songs," by Thomas Hastings; small quarto, M. W. Dodd, publisher, New York, 1848. And in the "New England Primer" it is given as "verses made by Mr. Rogers the martyr," whose "wife and ten small children" are so well known.

But our little prayer, in another form, is still older than Watts and Rogers, though they both may have tried to improve it. In former days it was called "The White Paternoster," and is to be found in the "Enchiridion Papæ Leonis," M. D. CLX, quoted in Ady's "Candle in the Dark," 1655:

"Matthew, Mark, Luke, and John,
Bless the bed that I lye on,
And blessed guardian angel keep
Me safe from danger while I sleep.

"I lay me down to rest me,
And pray the Lord to bless me,
If I should sleep no more to wake
I pray the Lord my soul to take."

Chaucer, in his "Night Spell," alludes to it (1328–1400):

"Lord Jhesu Crist and Seynte Benedyht,
Blesse this hous from every wikked wight,
Fro nyghtes verray, the white Patre nostre
When wonestow now, Seynte Petre's soster."

"Petite Patrenostre blanche que Dieu fit, que Dieu dit, que Dieu mit en Paradis. Au soir m' allant coucher, je trouvis trois anges à mon lit couchès, un aux pieds, deme ame chevet, la bonne Vièrge Marie au milieu, qui me dit que je me couchis, que rien ne doutis."

In one form or other it is found in nearly every language.

Quenot, "Statisque de la Charente," 1818, has—

"Dieu l' a faite, je la dit,
J'ai trouvé quatre anges couchés dans mon lit;
Et le bon Dieu au milieu.
De quoi puis-je avoir peur;
Le bon Dieu est mon père,
La Viérge ma mère,
Les Saints mes frères
Les Saintes mes sœurs,
Le bon Dieu m'a dit,
Lêve-toi, couche-toi,
Ne crains rien; le feu, l'orage et la tempête,
Ne peuvent rien contre toi;
Saint Jean, Saint Marc, Saint Luc, et Saint Matthieu
Qui mettent les âmes en repos,
Mettez-y la mienne si Dieu veut."

From the Loire:

"Jesus m' endort,
Si je trépasse, mande mon corps,
Si je trépasse, mande mon âme,
Si je vis, mande mon esprit."

In Sardinia:

"Anghelu de Den,
Custodia meo!
Custa nott' illuminame,
Guarda e defende a me,
Ca eo mi incommando a Tie."

And it is found in Italy and Germany.

Odd Rules of Etiquette.—Not long since, whilst turning over the dusty contents of a box of books labeled "all at 6d.," my attention was drawn to a rusty little 12mo, bound in well-worn sheepskin. A short examination showed it was complete, and for the small sum of sixpence I became the possessor of a literary treasure which has since afforded me much gratification and amusement:—"The Rules of Civility: or Certain Ways of Deportment observed in France, amongst all Persons of Quality upon Several Occasions. Translated out of French." Such is the title of the work which has brought up this train of ideas, and its perusal goes far to convince me that our ancestors were not to be envied. Of the instructions given for behavior at table the following are the most curious of those that are fit for general perusal:

"In eating observe to let your hands be clean: feed not with both your hands, nor keep your knife in your hand; dip not your fingers in the sauce, nor lick when you have done, wipe your mouth, and keep your spoon clean. Gnaw not bones nor handle dogs, nor spawl upon the floor; and if you have occasion to sneez or cough, take your hat, or put your napkin before your face. Drink not with your mouth full nor unwiped, nor so long till you are forced to breathe in the glass. He must have a care his hand be not first in the dish, unless he be desired to help his neighbors. If you be carv'd 'tis but civil to accept whatever is offered, pulling off your hat still when it is done by a superior. To give anything from your own plate to another to eat of, though he be an inferior, savors of arrogance, much less an apple or a pear that hath been bit by you before. Have a care likewise of blowing froth from off a cup, or any dust from roasted apple or a toast; for the proverb saith 'There is no wind, but there is some rain.' We are to wipe our spoon every time we put it into the dish; some people being so delicate, they will not eat after a man has eat with his spoon and not wiped it. 'Tis rude to drink to a lady of your own, much more of greater quality than yourself, with your hat on, and to be cover'd when she is drinking to you. When dinner is going up to any nobleman's table where you are a stranger, or of inferior quality, 'tis civil and good manners to be uncover'd. If it so happens that you be alone together with a person of quality, and the candle be to be snuffed, you must do it with the snuffers, not with your fingers, and that neatly and quick, lest the person of honor be offended with the smell." X.

NEWARK, N. J.

Curious Legal Custom.—In Rochester, N. Y., on Tuesday morning, September 10, in the Court of Sessions Sheriff Hodgson presented Judge Lynn with a pair of white gloves, which the Judge put on and then adjourned the court. This ceremony was in view of the fact that there were no prisoners under indictment in the Monroe County jail, and, therefore, there was no criminal business to be done. This has never happened before in this county.

ADVOCATE.

PHILADELPHIA, PA.

A Prophetic Suggestion.—It is not a little amusing to pick up a publication of half a century ago and read the comments on the progress of the age, the wonder excited by man's inventiveness and adaptability, and *apropos* of this theme is the following screed copied from *Harper's New Monthly Magazine* for July, 1855, just thirty-four years ago. Was the spirit of prophecy strong in the writer when he wrote:

"While we speak of news and newspapers, we cannot forbear to chronicle that new miracle of the lightning which places the overnight news of Balaclava and the trenches upon the breakfast-tables in Portland Place, London. Not only does it

carry the mysteries which belong to the headquarters of Raglan, but they have stretched a branch of the wire to the very bottom of the trenches where the night-watchers lurk—in such sort that an officer of ordnance or of the engineers may communicate his observations from between the embrasures directly to Lord Hardinge, of the Horse Guards.

"And yet, with this wonderful machinery of civilization astir at one end of London, we find at the other (by the Tower) only a little time since, a man so badly hanged that the executioner was compelled to cling to the feet of the wretched culprit to end his struggles. If men could only be hung by telegraph!

"Not that we have any desire for a rapid succession of hanging; we even waive the great ethic query, if killing should be part of the law; but, if done, why on earth should it not be done well? If it is not worth doing well, it surely is not worth doing at all. There is no more reason for killing a man badly than there is for making his shoes badly. Is it not a little odd, that while the English, and ourselves, to a large extent, persist in using punishment by death, we should obstinately keep by the most inhuman, the most clumsy, and the most uncertain mode of inflicting it?

"The guillotine has a bad name, to be sure, because it came into use at a bad time, but compared with a hempen rope, such as only half strangled, the other day, poor Buranelli, it is a charming invention. Of physical suffering under its blade there cannot be ten seconds' duration.

"The day is dark without, as we write, and we have unconsciously slipped into the use of dark material for our record, but the best we can do is to return our pen to the ink-pot."

Evidently the writer laid down his pen here, but not before he had given to the world the germ of a possibility which has since become a legal probability—at least in one State, and the one in which he wrote.

MACQUE.

PHILADELPHIA, PA.

The word "The" as part of Place Names (Vol. iii, pp. 120, 191).—In response to "Wysox's" communication upon the affix "The," in the name of the Holland city, *The* Hague, which is the Anglizing of the Dutch word 'S Gravenhaag or 'S Gravenhage, which means the Count's hedge, grove, or wood. Originally the location now occupied by the City of the Hague was the hunting seat of the Counts of Holland, and situated in a beautiful forest. About the year 1240–1250 a palace was built in the grove, and in time grew from the Count's retainers' dwelling-places to a village, and thence a city. There are some other cities which have "The" as an affix, for instance, Le Havre, France. The full title of the city is Le Havre Notre Dame de Grace, *i.e.*, The haven of our Mother of Grace. In Cuba its capital is properly San Constoval de la Habana, or Havana, which, when translated, is "The harbor of Saint Christopher," and shortened into La Habana or "The Harbor."

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

Anagrams (Vol. ii, pp. 13, 118, 204).—Many of these curiosities are imperfect. Everybody knows Bunyan's *Ne honi in a B.*, and everybody has heard of Dame Eleanor Davies (wife of the poet Davies), who was driven mad by one anagram and cured by another. De Hauteville has preserved a remarkable anagrammatic verse about Raymond Lully:—*Ramunde Lulli, radius lucidus mundi.* DONAX.

NEW JERSEY.

BOOKS AND PERIODICALS.

The Open Court for September 12th contains a readable and interesting article by L. J. Vance on "Superstition in American Life" that is well worth the attention of students who are making investigations in this line of study.

The Green Bag for September has for its frontispiece a portrait of Judah P. Benjamin in gown and wig with a brief biography of this remarkable man that condenses the story of his career.

The Writer, bright, clean, and attractive, has an unusual number of useful hints and suggestions in the September issue.

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NOTES.

(By an oversight discovered too late to be corrected, the answer to Prize Question No. 128, "Now I Lay Me, etc.," was inserted as a Communication on p. 249.)

COALS TO NEWCASTLE.

(SUPPLEMENTARY.)

(Vol. iii, p. 244.)

"A qui vendez-vous vos coquilles?
"A ceux qui viennent de St. Michael."
(Where shells abound.)

"Levar agoa ao mar."—Portuguese.

"Water in de zu bringen."—Dutch.

"Spaanderen neer Noorwegen brengen" (meaning carrying fir-trees to Norway, whence they come).

"And add more coals to Cancer when he burns."
—*Chaucer.*

"Juxta fluvium puteum fodit."—He is digging a well close by a river.

"Lumen soli mutuum das."—You are lending light to the sun.

A Middlesex proverb is "To cast water into the Thames."

"Llevar hierro a Biscaya."—Spanish.

"Crocum in Cician, ubi sc. maximè abundat.
Saffron into Circuen, where it abounds plentifully."

"As common as coals from Newcastle."
—*Queen Elizabeth's Troubles, Part 2.*
Robt. Heywood, 1606.

"Montrer le soleil avec un flambeau."

"Hold their farthing candle to the sun."
—*Young.*

"Vender miel al colmenero.
Vender il miele achi ha le api."
To sell honey to a bee-keeper."

"Quo more pyris vesci Calabe—jubet hospes."
—*Horace.*

After the manner in which a Calabrian invites his guest to feed on pears, which so abound in Calabria that they were fed to the hogs.

"In flammam flammas, in mare fundis aquam."
—*Ovid.*

"In silvam non lignis fertis insanius."
—*Horace, S. 1, 10, 34.*

"It is to give him, quoth I, as much almes or neede
As cast water in Tems."
John Heywood's *Proverbs* 1698, Book 1, Chap. ii.

"I could adde infinite examples to these already alleged, but that it is needless to cast water in the sea, or to make question of that all men know."
—*England's Mourning Garment.* H. Chettle, 1603.

The Arabs say: "Hairs to the prophet's beard."
"Provisions to Cockaigne."

AT SIXES AND SEVENS.

The origin of this phrase has been explained in several ways, which are noted below.

The sum of six and seven is the unlucky number thirteen.

Eliphaz the Temanite says to Job: "He shall deliver thee in six troubles; yea, in seven there shall no evil touch thee."—Job, ch. 5, v. 19.

There are six working days in the seven week-days. (I fail to see any *point* in this theory.)

The phrase originates in the method of counting points in the game of piquet.

Nares says: "The origin is taken from the game of tables or backgammon, in which to leave single men exposed to throws of six or seven is to leave them negligently and under the greatest hazard, since there are more chances for throwing those numbers than for any others."

Halliwell's "Dictionary of Archaic and Proverbial Words," says (v. 2, p. 724): "The Deity is mentioned in the 'Towneley Mysteries,' pp. 97, 118, as He that 'sett alle on seven,' *i. e.*, set or appointed everything in seven days. A similar phrase at p. 85 is not so evident. It is explained in the Glossary 'to set things in, to put them in order,' but evidently implies, in some cases, an exactly opposite meaning, 'to set in confusion, to rush to battle,' as in the following extracts: 'To set the seven,' to agree upon the time and place of meeting previous to some expedition." ("Westmoreland and Cumberland Dialect," p. 390.) These phrases may be connected with each other. Be this as it may, hence is certainly derived the phrase "to be at sixes and sevens," *i. e.*, to be in great confusion. Herod in his anger at the wise men, says:

"Bot be they past me by, by Mahowne in heven,
I shalle, and that in hy, *set alle* on sex and seven;
Trow ye a kyng as I will suffre theym to neven
Any to have mastry bot myself full even."
"Towneley Mysteries," p. 143.

"Thus he settez on sevene with his sekyre knyghttez."
"Morte d'Arthure," MS. Lincoln, f. 76.

"The duk swore by gret God of hevene
Wold my hors so roene,
Yet wold I sett all one seven,
Ffor Myldor the swet!"
Degrevant, 1279.

"Old Odcombs odnesse makes not thee uneven,
Nor carelessly set all at six and seven."
"Taylor's Workes," 1630, 2, 71.

Beside these extracts given by Halliwell the phrase "at sixes and sevens" occurs in "The Widow" (Act i, Scene 2), a piece written in 1652 by Jonson, Fletcher, and Middleton; the phrase thus became popular, but is of much earlier date; it is included in "Heywood's Proverbs," 1546.

It is used by Shakespeare, Bacon, Butler, in "Hudibras," Arbuthnot, and Swift.

The original form was "at six and seven." In "Richard II," Act ii, Scene 2, we have—

"All is uneven,
And everything is left at six and seven."

The following explanation would seem trivial were it not taken from the venerable *Grutteman's Magazine*, where it is quoted from Henry B. Wheatly, in the *Antiquary* (1884, vol. ix, p. 239). "No explanation that I have seen is so good as one suggested to me by an ingenious friend. He says that if we write down the ordinary Arabic numerals we shall find that all run evenly, 1, 2, 3, 4, 5, until we come to six, when the upper stroke runs above the line, and to seven, when the stroke runs below the line; so that it may be said that 'at six and seven' irregularity begins. This * * * I think a suggestion well worthy of consideration."

NEW JERSEY DIALECT FORMS.

The following is an extract from an interesting paper by Francis B. Lee, of Trenton, N. J.:

"The plural form 'en' is still used in South Jersey. Many a time I have heard the good-hearted watermen speak of 'barnen' and 'housen' and then, as if not certain that they have got enough 'plurality,' they add an 's' and make it 'housens.' The word 'folks' usually refers to a man's immediate family and not to his friends. A farmer says at his well-side: 'I am afeard anan the old blickie,' meaning nothing more or less than he is afraid about his old bucket. Along the 'shore' I have heard 'bucket' called 'blickie' as frequently as I have heard a small extemporized anchor called a 'kihick,' which latter word I believe is Gaellic. Again, in the farm life, 'dresser' for cupboard, or more commonly 'cubbard,' is constantly in use. Out in the barn, which usually, in rural Jersey, includes the stable, is the horse 'geared' to the wagon, or 'wain.' 'Gear' is a form of 'graith,' a word much used in days of tournaments to signify equipments of a knight. 'Wain' is rapidly passing out of use except in the marsh-land districts. Another curious thing is the use of 'thill' for shafts, and still more remarkable is the fact that the leather bands which hold the traces to the shafts are 'hold backs' in rocky North Jersey, and 'quilers' in sandy South Jersey.

"On the Cape May meadows flowers are said to be 'flirch' or abundant, and it may be the coarse 'three square,' the noted grass with the odd name, is cut in 'winrows' or rows through which the wind may blow. Then that word, a most poetic Saxon term, 'aftermath,' means the second crop of grass.

"The term 'gals,' which is common to all parts of the Republic, and includes all members of the fair sex. In South Jersey, when a lad 'goes a-courtin',' or is 'traipsing' about, he is said to 'cut quite some of a swath.' In the eastern part of the State the 'gal' goes about with her 'gownd cut taut' or her 'duds fixed on,' a 'spoomin' before the wind,' in other words, implying that her dress fits neatly and that she has a pleasing carriage. In one part of the State to 'bus' a girl means to kiss her, whilst the same word in another part implies the act of striking her—a deed which would justly 'rile' the blood of any true Jerseyman.

"Did you ever see the good woman of the house 'hyper about' to prepare tea? Other common phrases are 'johnny-cake,' 'hardtack,' 'succotash,' 'tay,' which is the old English pronunciation of 'tea,' and 'victuals,' 'hity-tity.'

"'Ornary' is a term scarcely known north of Mason and Dixon's line. 'Ornary' is derived from 'ordinary' and has become abused in use. It implies ANY animal being possessing vicious habits. In other words, to apply it to a man, he is a 'thorough scallawag.' The word 'fakir' has, in the city districts, taken the place of the term 'shyster,' which noun, curiously enough, comes from chide-ster, a scolding woman, 'ster' being a feminine suffix. Another word is 'blatherskite,' meaning a talkative good-for-naught. Two of the most expressive words among Jerseyisms are 'dabster' and 'gawk.' 'Dabster' is a proficient person. 'Gawk' is from an old English word meaning cuckoo; this term soon came to be used metaphorically; it indicates a fool.

"The potency of 'Jersey lightning' or 'apple jack,' is known wherever the English language is spoken. 'Tangle-foot' is

a highly descriptive term which has arisen from the use of the aforesaid lightning. It is no 'new-fangled' idea for an outsider to occasionally come into New Jersey 'on a bender.' Now, a 'bender' is a drinking bout. Two words with the old Anglo-Saxon plural of 'en' are still heard in the religious discourses of Jersey ministers. These terms are 'brethren' and 'sistern,' from which latter word we derive the well-known diminutive 'sis' or 'sisy.'

"Another peculiar vanity in ecclesiastical Jerseyisms is the use of the phrase 'the collection will now be lifted,' for 'the collection will now be taken.' Of the words 'axed' for 'asked,' 'chaw' for 'chew,' 'jag' for 'load,' 'disremember' for 'forget,' 'snew' for 'snow,' there is a history worth the briefest repetition. 'Axed' is a very old Saxon form long since passed out of use. 'Chaw' was good English until 1700, and Pepys uses the word in his famous diary. 'Jag' is a good, old-fashioned word which should be retained, as it conveys a meaning that no other term does. 'Disremember' was once the best of English, whilst 'snew' the preterite of 'snow' was used by every one two hundred years ago.

NOTES ON WORDS.

In Southern New Jersey the word *spungy* (*g* hard) is used of the land between a swamp and the hard ground that surrounds it. The same word is used in a quotation in "Martinus Scriblerus," where Pope is citing instance of fine writing.

"Uncork the bottle and chip the bread."

> "Apply thine engine to the *spungy* door,
> Set Bacchus from his glassy prison free,
> And strip white Ceres of her nut-brown coat."

In Cape May, N. J., during the past summer a negro always spoke of *chucking* oysters, meaning opening. This is unquestionably *shucking*. Webster says *shuck* (allied to German *schote*, a husk, pod, or *shell*).

In Charleston, S. C., a cotton-broker is often called a cotton-*factor*. See Beaumont and Fletcher's "Knight of the Golden Pestle," Act i, Sc. 1.

> "I'll break the neck of that commission
> And make you know you're but a merchant's *factor*."

Also Marlowe,

> "My *factor* sends me word, a merchant's fled."

In parts of Long Island the bit of sward in front of the house and barn is invariably called the *pightel* or *pightle*. This word is from Scotch *pight*. It is given in Webster, and is said to be obsolete or provincial English.

Chump as a term of contempt is very generally used in the United States. It is defined by Webster as a short, thick, heavy piece of wood. Cf. *Blockhead*.

I have heard in New Jersey bread when heavy called *sad* and a laundry-iron called a *sad*-iron.

In Montana and Colorado the percolation of water through the earth is called *seeping*, a word I have never heard in the East.

The word to *hedge*, used among sporting men, is found in George Villier's "Rehearsal" (1671), see Prologue,

> "Now, Critics, do your worst, that they are met,
> For, like a rook, I have *hedg'd* in my *bet*."

Discomboberate is a word frequently heard in New Jersey, meaning to vex, to annoy.

The word *honey*, as a term of endearment, is very common, especially among the negroes. In the "Knight of the Burning Pestle," Act ii, Sc. i, you find,

> "No, no, I prithee sit still, *honeysuckle*."

And also,

> "Nay, *honey*, etc."

Other terms of endearment in the same play are "*cony, duck, bird, sweeting, mouse, bird*," etc.

In New Jersey the word bantam is almost invariable pronounced *banty* by farmers, etc.

QUERIES.

Avallon (Vol. iii, p. 244).—Where was the "Sunset Isle" referred to in the place cited? P. B. T.

CINCINNATI, OHIO.

Avallon or Avalon, Glastenbury, was the

dwelling-place of Arthur, Oberon, Morgaine la Fée, etc. A full description of it may be found in *Ogier le Danois*. In Tennyson it appears as Avil'lion.

Drayton says:

"O three-times famous isle! where is that place that might
Be with thyself compared for glory and delight,
Whilst Glastenbury stood."
M. Drayton *Pollyallion* iii (1612).

Trees of the World.—Where can I get a list of all the trees in the world together with their Latin names?

G. W. BURR.
PHILADELPHIA, PA.

Dr. Edward J. Nolan, Secretary of the Academy of Natural Sciences of this city, has kindly furnished the following information.

"I do not know of such a list as your correspondent inquires for. There are several books on the trees of special regions and, no doubt, all known trees are enumerated in the general systematic botanies such as Bentham and Hooker's "Genera Plantarum," Loudon's "Encyclopædia of Plants," the "Dictionarie de Botanique," etc. Among the special works on trees which might be referred to are Du Hammel du Monceau's superb "Arbres et Arbustes," seven vols. fol., Ewelyn's "Silva," Bacon's "Sylva Sylvarum" and Loudon's "Arboretum Britanicum," Hemsley's "Handbook of Trees and Shrubs."

All of the works mentioned may be consulted in the library of the Academy.

Sir Thopas.—What is the tale of Sir Thopas referred to by Sir Thomas Wyatt.

"I cannot * * * say that Pan
Passeth Apollo in music manyfold:
Praisé Sir Thopas for a noble tale,
And scorn the story that the Knighté told."

J. L. J.
PHILADELPHIA, PA.

The story is by Chaucer, and is intended as a burlesque upon long-winded story-tellers. Henry Morley says, "So the best of the old story-tellers, in a book full of examples of tales told as they should be, burlesqued misuse of his art and the 'Rime of Sir Thopas' became a warning buoy over the shallows."

Raven of Rheims.—What was the "raven of Rheims"? CURIOUS.
BALTIMORE, MD.

Doubtless the "Jackdaw of Rheims" is meant. It is a humorous poem by Richard Henry Barham in the "Ingoldsby Legends."

Jacqueminot Rose (Vol. i, p. 249).—In the short sketch of Jacqueminot's life you do not tell whence his name is applied to the rose. Can you or one of your correspondents answer me this through your excellent paper? EDWARD HARDING.
PHILADELPHIA, PA.

The name probably has no more intimate connection with Jacqueminot than have the roses named after General Dronat, Louis Bonaparte, Pius XI, Jeanne D'Arc, Comte d'Egmont, etc., which are fancy names given by florists to the different varieties of the rose.

Campaspe.—Who was Campaspe?

EDWARD HARDING.
PHILADELPHIA, PA.

Campaspe was a celebrated courtesan, the mistress of Alexander the Great, who ordered Apelles to paint her portrait. The painter fell in love with Campaspe and Alexander allowed him to marry her. The story is the basis of a comedy of this title, by John Lyly (1584).

Think that Day, etc.—Who was Jacob Bobart? The lines

"Think that day lost whose (low) descending sun
Views from thy hand no noble action done,"

are attributed to him. M. N. R.
LANCASTER, PA.

Bartlett says:

"'Count that day lost whose low descending sun
Views from thy hand no worthy action done.'

Author unknown. From Staniford's *Art of Reading*, 3d ed., p. 27, Boston, 1803."

In a foot-note he comments: "In the preface to Mr. Nichol's work on *Autographs* among other albums noticed by him as being in the British Museum, is that of David Krieg, with Jacob Bobart's autograph, and the verses:

> '*Virtus sua gloria,*'
> 'Think that day lost whose descending sun
> Views from thy hand no noble action done.'"

Jacob Bobart was the son of the German botanist of the same name. The elder Bobart was born in Brunswick. He died in Oxford, 1679. He was the first superintendent of the Botanical Gardens at Oxford, founded by the Earl of Derby. The son succeeded his father in this position, and in 1698 published a *History of the Plants of Oxford*, preceded by a chronological history of Botany. Linnæus gave the name Bobart to a family of plants.

REPLIES.

"The Hand that Rocks, etc." (Vol. iii, p. 211), is the title of a poem by William Ross Wallace.

> "Woman, how divine your mission
> Here upon our natal sod.
> Keep, oh! keep the young heart open
> Always to the breath of God.
> All true trophies of the ages
> Are from mother-love impearled,
> For the hand that rocks the cradle
> Is the hand that rocks the world."

M. N. ROBINSON.

LANCASTER, PA.

Death Valley (Vol. iii, p. 259).—Death Valley is a part of a long and narrow depression in the southeastern part of California. It extends through San Barnardino and San Diego counties, and crosses the Mexican border into Lower California. At King's Springs the depression is two hundred and twenty-five feet below the sea level, and at the crossing of the Southern Pacific Railway two hundred and sixty-one feet. The deepest part is probably four hundred feet below. The alleged volcano is nothing but a hot spring, and it is situated in a part of the depression about one hundred and fifty miles south of Death Valley proper, not far from Indio, a railway station. It is probable that a hot spring has existed here for all during the present geological age, but, at the time of a recent earthquake shock, its flow was enormously increased. I visited the locality twice since the alleged "eruption," but the flow of water had not materially changed. That the surrounding region is of volcanic origin, however, there is but little doubt, as the whole expanse for miles around is covered with scoriæ.

J. W. REDWAY.

PHILADELPHIA, PA.

Mysterious Lake (Vol. iii, p. 259).—There is no "*mysterious*" Lake Mistassini. The lake by that name has been known for more than one hundred years. It is about six hundred miles north of New York, and is situated at the intersection of the 51st parallel with the 74th meridian W. It was roughly surveyed by Pere Laurè in 1730–31. It was not named after Pere Abanal, as is stated in a New York journal; the lake named after the latter being a small arm of Lake Mistassini, a few miles southward. Several years ago the body of water in question was rediscoverd by Mr. John Bignall, who roughly estimated its size as greater than Lake Superior. The Dominion Government immediately ordered a survey of the lake, and Mr. A. P. Low was sent in charge of a party to do the work. Mr. Low's survey was systematically and thoroughly made, and if the "explorers," whose exploits were trumpeted in the New York journal had inclosed a penny stamp to the Geological Survey of Canada they might have saved themselves the expense of a difficult journey, and, at the same time, presented a much more accurate map than the one appearing in connection with their report. Lake Mistassini may be found in its correct position and shape on most of the recent school geographies. It is less than one-fourth the size of Lake Ontario.

J. W. REDWAY.

PHILADELPHIA, PA.

Lemon Township (Vol. i, p. 11).—Your correspondent says: "The name (Lemon)

dates back to about 1800, yet I have been unable to find any officer of St. Clair's or Wayne's army * * * after whom it could have been called."

I quote the following from McBride's "Pioneer Biography," vol. i, pp. 156, 157, which shows that there was an officer of this name serving under St. Clair in a detachment of Kentucky militia:

"One day during the time the army lay at Greenville, Captain Lemon, of Kentucky, and a party of militia were sent out on a reconnoitering expedition to see what discoveries they could make. * * * Having previously arranged their mode of proceeding, one of the scouts was dispatched back to Captain Lemon, etc."

Lemon township had received its name as early as 1812. See same volume, p. 236.

S. B. W.

PHILADELPHIA, PA.

The Weight of the Earth (Vol. i, p. 59).—In 1772 Prof. Maskelyne, with assistants, made experiments at Mt. Schihallion, Perthshire, Scotland, and determined that the attraction exerted by that mountain caused the plumb line to deviate nearly six seconds from its normal. Professors Playfair, Cavendish, and Hutton, knowing the structure of Schihallion, determined that the mean density of the mountain was to that of the earth as 5 is to 9. From this the mean density of the earth as compared with water was determined to be as 5+ is to 1. Other more recent experiments make the ratio vary from 4½ to 6½ to 1. Taking 5½ as a convenient result of all the experiments, taking the diameter of the earth as 7,912.41 miles, and the weight of a cubic foot of water as 62.32 pounds, the weight of the earth has been calculated to be 5,842 trillions of tons of 2,240 pounds; that is, in figures, 5,842,000,000,000,000,000,000 tons.

R. G. B.

NEW YORK CITY.

REFERRED TO CORRESPONDENTS.

Rice at Weddings.—Whence the origin of pelting a newly-married couple with salt?

J. M. S.

PHILADELPHIA, PA.

Death Valley.—Will some correspondent inform me the locality of Death Valley, and also if there was a volcanic eruption in that locality recently? C. R. W.

GERMANTOWN, PA.

Mysterious Lake.—Whereabouts is the Mysterious Lake Mistassini of which we hear so much and know so little?

C. R. W.

GERMANTOWN, PA.

Mrs. Raggles.—In what book is "Mrs. Raggles" a character? CURIOUS.

BALTIMORE, MD.

Adam of St. Victor.—Who was "Adam of St. Victor"? CURIOUS.

BALTIMORE, MD.

Dogwood and Washington.—In what way did the dogwood serve the Father of his Country? CURIOUS.

BALTIMORE, MD.

COMMUNICATIONS.

Chez (Vol. iii, p. 248).—Brachet says ("Historical Grammar, Clarendon Press Ed., 1881"): "The Latin phrase *in casa* became in old French *en chez:* and so in the thirteenth century one would have said 'il est *en chez* Gautier,' *i. e.*, 'est *in casa* Walterii.' In the fourteenth century the preposition *en* disappears, and we find the present usage, 'il est *chez* Gautier."

[ED.]

Handwritings of Celebrated People (Vol. ii, p. 125).—Shelley says in a letter to T. L. Peacock, November 8, 1818:

"The handwriting of Ariosto is a small, firm, and pointed character, expressing as I should say, a strong and keen but circumscribed energy of mind; that of Tasso is large, free, and flowing, except that there is a checked expression in the midst of its flow, which brings the letters into a smaller compass than one expected from the beginning of the word. It is the symbol of an intense and earnest mind, exceeding at times its own depth, and admonished to return by the chilliness of the waters of oblivion

striking upon its adventurous feet. You know I always seek in what I see the manifestation of something beyond the present and tangible object; and as we do not agree in physiognomy so we may not agree now." [ED.]

Cockles of the Heart (Vol. ii, pp. 261, 298, 312; Vol. iii, pp. 8, 71, 80, 117, 228).—Cardan says: "Punning is an art of harmonious jingling upon words, which passing in at the ears and falling upon the diaphragma, excites a titillary motion in those parts; and this, being conveyed by the animal spirits into the muscles, raises *the cockles of the heart.*" [ED.]

A Mistake.—*Blackwood's Magazine* informs its readers that "since the first day of the present year it has been the law in America that all public executions shall be carried on by electricity." X.

PHILADELPHIA, PA.

But and Ben (Vol. ii, p. 47).—In a letter addressed by Robert Burns to Mr. William Nicol, Classical Master High School, Edinburgh, June 1, 1787, occurs the following: "I was gaun to write ye a lang pystle, but, Gude forgive me, I gat mysel sae notoriously fou the day after the Kail-time that I can hardly stoiter *but* and *ben.*" [ED.]

Nicknames of People (Vol. iii, p. 238).—Art. Bim, etc.—In India the half-castes, or Eurasians, of semi-English blood, are called *chee-chee*, from their affected or mincing speech; and their dialect or manner of talking is also called *chee-chee*. They are also locally called *Vepery Brahmans*.

Superstitions about Babies (Vol. ii, p. 96).—The following, from the September number of *Lippincott's* may prove of interest as furnishing additional information to that already given:

"Among Vosges peasants children born at new moon are supposed to have their tongues better hung than others, while those born at the last quarter are supposed to have less tongue but better reasoning powers. A daughter born during the waxing moon is always precocious. Welsh mothers put a pair of tongs or a knife in the cradle to insure the safety of their children: the knife is also used for the same purpose in some parts of England. Roumanian mothers tie red ribbons around the ankles of their children to preserve them from harm, while Esthonian mothers attach bits of asafetida to the necks of their offspring. In Holland garlic, salt, bread, and steak are put into the cradle of the new-born babe. In Ireland a belt made of woman's hair is placed about a child to keep harm away. Upon the birth of a child in Lower Brittany the neighboring women at once take it in charge, wash it, crack its joints, and rub its head with oil to solder the cranium bones. It is then wrapped up in a tight bundle, and its lips are anointed with brandy to make it a full Breton. In modern Greece the mother, before putting the child in its cradle, turns three times around before the fire while singing her favorite song to ward off evil spirits. In Scotland it is said that to rock the empty cradle will insure the coming of other occupants for it. In London the mother places a book under the head of the new-born infant that it may be quick at reading, and puts money into the first bath to guarantee its possession in the future. In Turkey the child is loaded with amulets as soon as it is born, and a small bit of mud well steeped in hot water, prepared by previous charms, is stuck on its forehead. In Spain the child's face is swept with a pine-tree bough to bring good luck."

A. C. BERRY.

PHILADELPHIA, PA.

Three Churches Over One (Vol. iii, pp. 80, 104, 115, 128).—Prof. Rodolfo Lanciani says in the *Chautauquan*, art. "The Burial of Rome:" "I have sometimes discovered four different buildings lying one under the other. The mediæval church of St. Clement was built in 1099 by Paschal II above the remains of another basilica built seven and a half centuries earlier. This latter rests upon the walls of a noble patrician house of the second century after Christ, under which the remains of an unknown republican building are to be seen."

American Dialect Society (Vol. iii,

p. 55).—The following will doubtless find interested readers among the subscribers to AMERICAN NOTES AND QUERIES:

The statement below is made in order to give somewhat more in detail the purposes of the Society and the method of work planned by it.

VOCABULARY. Strange, uncommon, or antiquated words or uses of words really current in any community are wanted. Such are *deedies*, young fowls; *gall*, assurance, effrontery; *to play hookey* or *to hook off*, to play truant; *to stump* or *to banter*, to challenge; *let the old cat die*, used of letting a swing come to rest gradually instead of stopping it; *slew*, a great quantity; *fool* as an adjective; *he up and did it; he took and hit him; he's been and gone and done it; clim* or *clum* (*clomb*); *housen* as plural of *house; the nagent* for the agent; *sandy Pete* for *centipede; to cut* or *to cut and run, to leg it; to buzz* a person, to talk with him; *buckle*, to bend, used of ice under one's weight; likewise local names of fishes and plants, exclamations, and words used in games. Also lack of common words or phrases which one would expect to find everywhere. It is the natural unstudied speech of different localities that is of interest. Many school teachers might contribute lists of words and phrases which they perhaps have to teach their pupils not to use. Any person of education, especially if living in a different place from that where his childhood was passed, may also be able to make contributions. Even one such peculiarity found in common use where it has not already been noted has a value for the purposes of the Society. Many such words and phrases have already been published in the collections of Americanisms, but much yet remains to be done in noting unrecorded usages and in defining limits of use geographically and otherwise.—*Extract from circular of the Society.*

Gerrymandering (Vol. ii, p. 232).—SIR: "Nor has education which is conceived in a partisan or democratic or business spirit any considerable advantage over other important interests similarly jerrymandered."—*London Academy, No. 891, June 1, 1889.*

We have here an erudite *Volksetymologie*, a corruption in spelling, pronunciation, and meaning of *gerrymander* (see "Winsor's Narrative and Critical History of America," vol. vii, p. 318, note 1).

Add to this that the "Encyclopædic Dictionary" gives *jerrymander* and *gerrymander* as alternative forms, and alliterates the latter with *gem*, though the *g* is hard in *Gerry* and its derivative.

A. I. *in The Nation.*

A Curious Coincidence.—It is a curious coincidence that the figure 14, is associated with Louis XIV all through his life. He was born the 14th of September. He became of age when he was 14, and was made king in 1643: add the latter figures together and you obtain 14. He began his personal government in 1661: 1-6-6-1= 14, and reigned for 72 years. His father died May 14, 1643, and his grandfather, Henry IV, also died on that date, May 14. He himself died in 1751, at the age of seventy-seven years.

EDWARD HARDING.

PHILADELPHIA, PA.

Pets of Famous Men (Vol, ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118).—Numa Pompilius loved a hind; Augustus a parrot; Virgil a butterfly; Commodus took pride in a monkey; Nero in a starling; Honorius petted a hen; Cardinal Richelieu an Angora cat; Lamartine liked greyhounds; Alexander Dumas, père, a vulture; Gavarni two green frogs.

EDWARD HARDING.

PHILADELPHIA, PA.

Precocious Children (Vol. ii, pp. 215, 275).—Richard Gough, Jr., the eminent antiquary, when he was only twelve years old, translated from the French a history of the Bible. Only twenty-five copies were printed. EDWARD HARDING.

PHILADELPHIA, PA.

Common Law.—The phrase "common law" is so often used and so little understood that I venture to send the following clipping from the *Green Bag:* "The term 'common law' is thus accounted for. When the Saxons had conquered a

great part of the island of Great Britain, and had set up several kingdoms in it, they had their several laws whereby those kingdoms were governed, as the West Saxon Law, the Mercian Law, the Northumbrian Law, and afterward the Danes, prevailing, set up their laws, called the Danish Law. These several kingdoms coming to be united, and the name of England given to the new kingdom, and afterward, Edward (called the Confessor), being sole king thereof, caused new laws to be compiled out of those several laws, and did ordain that those laws (of his) should be common to all his subjects; and in those laws of King Edward the Confessor the term of common law first began being used, in respect of those several people that before lived under several laws, to whom those laws were now common; though in respect to the author they were called King Edward the Confessor's Laws."

JURISCONSULTUS.

PHILADELPHIA, PA.

National Flowers.

STATES.	EMBLEMS.
Athens,	Violet.
Canada,	Sugar Maple.
Egypt,	Lotus.
England,	Rose.
France,	Fleur de lis.
Germany,	Cornflower.
Ireland,	Shamrock.
Italy,	Lily.
Prussia,	Linden.
Saxony,	Mignonette.
Scotland,	Thistle.
Spain,	Pomegranate.
Wales,	Leek.

PARTIES.	EMBLEMS.
Beaconsfield's followers,	Primrose.
Bonapartists,	Violet.
Ghibellines,	White Lily.
Guelphs,	Red Lily.
Prince of Orange,	Orange.

X.

PHILADELPHIA, PA.

Transformation of Names (Vol. iii, pp. 71, 153).—A daily paper says "Siegfried Knoepffmacher, of Chicago, has had his name changed by order of court to Siegfried Buttonmaker."

X.

PHILADELPHIA, PA.

The Length of the Meter.—Mr. O. H. Tillmann, of the United States Coast and Geodetic Survey, states that the mean of measurements is 39.3680 inches for the meter. This is shorter than the accepted English comparisons, which extend from Captain Katers, in 1818, of 39.37079, to General C. B. Comstock, in 1885, of 39.36985.

X.

PHILADELPHIA, PA.

Orange-Blossoms (Vol. iii, p. 237).—The legend you give under this heading is also told of the myrtle—to explain its being worn by German brides. The orange-blossom was first worn by Saracen brides. There is an article upon the subject in *Lippincott's Magazine* for September, 1889.

M. N. ROBINSON.

LANCASTER, PA.

The Derivation of Tucquan (Vol. iii, p. 202).—In proposing that I should solve this question, your correspondent "S. S. R." sets one who is not a Pennsylvanian nor acquainted with all the minutiæ of local history, a somewhat difficult task, which might, perhaps, have been made easier had he furnished us with all the variants in spelling that the word *Tucquan* may have had in the course of its history as a place-name. The word in form has every semblance of being an aboriginal term (though one is often deceived in this regard), so we may seek for its cognates. In the Chesapeake region there dwelt, in the early years of the seventeenth century, a people of Algonkin stock called *Tockwocks* (a name that is variously spelt). Drake ("Indians of North America," p. 15), cites the "*Tockwocks*, one of the six tribes on the Chesapeak in 1607." Dr. H. Wright (Proc. and Coll. of the Wyoming Histor. and Geolog. Soc., Vol. ii, 1885, p. 66) quotes from the "Historical Register" (Vol. i, p. 115) regarding "the *Susquahannocks* at the head of the bay in 1608 * * * their neighbors the *Tockwocks*." William Strachey, in his "Historie of Travaile into Virginia Britannia" (1618, p. 40) says, "on the east of the bay is the river of *Tockwough*,

and uppon yt a people that can make a hundred men, and seated some seven miles within the river." A marginal note by Strachey reads, "*Tockwogh* which we call Sidney River," and a foot-note by R. H. Major, the editor of the volume (Hakl. Soc.) says, "Chester River." On p. 41, in the list of nations bordering on Powhattan's domains the "*Tockwoghes*" are mentioned. On the map accompanying the volume the tribe of *Tockwoghs* and the river *Tochwogh* are clearly marked. On Captain John Smith's map we find *Tockwoghs* and *Tockwogh* River. De Laet's map (1630) of "Nova Anglia, etc.," has *Tockaawgh*. In Winsor's "Narrative and Critical History of America" (Vol. iii, p. 131), I find mention of "*Tockwogh*" (now Sassafras River).

I venture to suggest that *Tucquan* may be related to *Tockwogh*, whose derivation I shall proceed to investigate.

Smith Barton gives the Mohican for "bread," as *tauquauh*, and Johnston the Shawnoe as *taquana*. It is not from this word, perhaps, but from a cognate term for an edible bulbous root that the word *tockwogh* may have come.

In "Purchase his Pilgrimage" (p, 635), we find mention of "a roote called *tockawhough*." Beverly ("Hist. of Virginia," iii, 153) speaks of "a tuberose root they call *tuckahoe*." Campbell ("Hist. of Virginia," p. 75) cites the forms *tockawhogue* (from Smith) and *tuckahoe*. Kalm ("Travels," i, 388) cites the Indian names *Tawks*, *tawking*, and *Tuckah*, and says the New Jersey Swedes call it *tawko;* the root in question being the *Arnum virginianium*, the Virginia Wake-Robin. Another root, the *Orontium aquaticum* (Golden Club), was known as *tawkin*, *tackoim*, and by the Swedes *tawkee* (Kalm). In the vocabulary attached to his "Historie" Strachey has "Bread made of a root called *taccaho, appoans*," and at p. 121 he says, "Many rootes the Indians have here likewise for food, the chief they call *tockowhough*."

The name of this root would seem to be connected with the *Tockwock* or *Tockwoghe* Indians, the plant growing as far north as New Jersey, in some variety; the various spellings of the river and tribe-name, and of the root-name seem to run into each other. It is then a fair supposition that the name of the river and tribe have come from the name of the root. A further suggestion is that *Tucquan* may be a dialectical form of the same aboriginal term, and thus have a like origin. (Compare the form of the Shawanoe *taquan* cited above.)

This is as much as my present knowledge permits me to presume.

Regarding the ultimate radical signification of the name *tockawough* and variants which still exists in the familiar *Tuckahoe*, I quote from an interesting and elaborate article on "*Tuckahoe* or Indian Bread," by Prof. J. Howard Gore, in the Smithsonian Report for 1881 (pp. 687–701) where the writer gives the note of Prof. Trumbull on the word, "*Tuckahoe, Tawkee.* [Delaware, *ptucqui;* Mass., *petukqui;* Cree, *pittikwow;* round, globular.] This name, varied by the dialects of the several tribes, belonged to all esculent bulbous roots used by the Indians, among which are these: *Orontium aquaticum*, Golden Club, and *Pentandria virginica*, Virginia Wake Robin. The word *Tuckahoe* is a generic one * * * the word is not derived from the Indian word for 'bread,' but the word for *loaf* or *cake* derived from *ptucqui* or *ptuckquen*, and signifies that which is made round or rounded." The conclusion I have arrived at is, that *Tucquan* is cognate with *tockwogh*, and with it derived from the name of the "Indian Bread" in some Algonkin dialect of the Chesapeake region.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Bucktails (Vol. i, p. 22).—It does not appear to have been noticed that in John Howison's "Sketches of Upper Canada * * * and Some Recollections of the United States of America" (Edinburgh and London, 1821) there occurs (pp. 300–302) an interesting conversation between the author and the captain of a canal-boat, in which De Witt Clinton and the "Bucktails" are discussed at considerable length.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Welsh Rabbit (Vol. iii, pp. 49, 103, 168, 237).—In a letter from Robert Burns

to Mr. Archibald Lawrie, 14th August, 1787, occurs the following; "I ate some Newhaven broth—in other words, boiled mussels—with Mr. Farquharson's family t'other day."

[Ed.]

The Reaper and the Flowers (Vol. iii, p. 6).—Pope, in "Martinus Scriblerus," quotes Blackm. Job, p. 23:

"When watchful death shall on his harvest look
And see thee ripe with age, invite the hook;
He'll gently cut thy bending stalk, and thee
Lay kindly in the grave, his granary."

[Ed.]

A Sorrow's Crown, etc.—It may be interesting to compare

"For, of Fortunēs sharp adversité,
The worstē kynde of infortúne is this,
A man to have been in prosperité,
And it remember whanne it passēd is."

This is Chaucer's rendering of Francesca's famous

"Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria."

[Ed.]

An Old Criticism.—The following from George Villier's play "The Rehearsal" (1671), might have been written in our own day:

First Player.—"You must know, this is the new way of writing, and these hard things please forty times better than the plain old way. * * * And then for scenes, clothes, and dances, we put down all that ever went before us; and those are the things, you know, that are *essential* to a play."

Second Player.—"Well, I am not of thy mind; but *so it gets money*, 'tis no great matter."—Act i, Sc. 1.

Curious Legal Custom (Vol. iii, p. 251).—The presentation of a pair of white gloves to the Judge is customary in England when there are no criminal cases to be tried. An assize at which there are no criminal cases is called a "Maiden Assize." The sheriff doesn't wait until the Judge is in court, but presents the white gloves to him on his arrival in the assize town. R. G. B.

New York City.

Modes of Execution.

Austria, gallows, public.
Bavaria, guillotine, private.
Belgium, guillotine, public.
Brunswick, axe, private.
China, sword or cord, public.
Denmark, guillotine, public.
Ecuador, musket, public.
France, guillotine, public.
Great Britian, gallows, private.
Hanover, guillotine, private.
Italy, capital punishment abolished.
Netherlands, gallows, public.
Oldenberg, musket, public.
Portugal, gallows, public.
Prussia, sword, private.
Russia, musket, gallows, or sword, public.
Saxony, guillotine, private.
Spain, garrote, public.
Switzerland:
Fifteen Cantons, sword, public.
Two Cantons, guillotine, public.
Two Cantons, guillotine, private.
United States, other than New York, gallows, mostly private. X.

Philadelphia, Pa.

Books and Periodicals.

Butler's Geographies (Elementary and Complete), by *Jacques W. Redway*. E. H. Butler & Co., Philadelphia. These books are the work of a geographer, and are noteworthy for presenting the subject in the light of a science, a quality which is not the most noticeable feature with the average text-book. They are richly illustrated, and the illustrations are geographical studies rather than pictures. Especially is this true of the fine relief-maps by means of which the topography of the various continents is delineated. The arrangement of the text savors somewhat of the old style of school-books—a point which is not in their favor, but which is a sop to the commercial demands of such books. A much more praiseworthy feature is the logical sequence of cause and effect, as applied to geographical science. Indeed, every line of the text is permeated with evolution philosophy, and the result shows what geography may be when viewed from its proper stand-point. The author is doing for America what Professor Geike has done for the English scholars.

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NOTES.

THE VEILED PROPHET OF KHORASSAN.

About the year 778, during the reign of Al Madhi (the Well-Directed) third Khalif of the race of Al Abbâs, while he was engaged in the pious labor of erecting hospitals and inns, and digging wells for the use of pilgrims, along the road from Baghdad to Mecca, an insurrection broke out in Khorassan, one of the provinces of Persia, which brought the religion of Mohammed into extreme jeopardy.

This revolt was instigated by one of the most celebrated impostors of early times, Haken Ebu Hâshem, a native of Merû, who had been an under-secretary to Abu Moslem, the governor of Khorassan. In his youth he was a fuller by trade, but his extraordi-

nary talents afterward raised him to the official position just mentioned, which he resigned to enter the army. From a common soldier he soon rose to be the leader of a band of his own. Once secure in a position of authority, his advance was very rapid. He proclaimed himself a prophet, and afterward introduced the doctrine of the transmigration of souls, which, taking root in India, soon spread through many parts of Asia.

Although this remarkable character is mentioned under a variety of names, he is most familiarly known by his Arabian title of Al Mokanna, "The Concealed," or "Veiled," which was conferred upon him in consequence of his always having his face covered by a close mask, said, by some writers, to have been made of silver, by others of gold. Various conjectures have arisen as to the motive which led him to drape his face thus, it being generally believed that his features had been frightfully disfigured in battle, or that an eye had been shot out by an arrow, and he feared the effect upon his followers of such physical deformities. He announced, however, to his adherents that he wore the veil in mercy to their weak humanity; claiming, that as Moses was forced to hide his face from the eyes of men, so he must do, that the radiance of his countenance might not blind the beholders.

Not content with being reputed to be a prophet, he arrogated to himself divine honors, pretending as an illustration of his doctrine of metempsychosis, that the deity resided in his person. He taught that God had assumed a human form, and commanded the angels to adore the first man, and that from the time of Adam the divine nature had descended from prophet to prophet, until it finally reached Abu Moslem, from whom it had passed to an abode in his own person, where it sojourned in all its primitive power. Thabari sees in this the Jewish notion of the Shekinah, the divinity resting on some one person or place, and concludes that Mokanna may have been a Jew.

He made many converts at Nakshab and Kesh; and being deeply versed in the mysteries of philosophy and chemistry, and wonderfully skilled in the art of legedemain, he deluded many, by his juggling performances, into the belief that he was indeed possessed of supernatural power.

Among other feats which were regarded by his infatuated disciples as miracles, he amused and bewildered all beholders "pendant *deux mois* en faisant sortir toutes les nuits du fond d'un puits un corps lumineux, semblable a la'Lune, qui portait sa lumière jusqu'à la distance de plusieurs milles" (D'Herbelot).

> "A sudden splendor all around them broke
> And they beheld an orb, ample and bright,
> Rise from the Holy Well, and cast its light
> Round the rich city and the plains for miles."

For this reason, he was sometimes called by the Persians Sâzendehmh or the moon-maker; and in thé famous Persian fable books, this well is often mentioned as having been itself produced by Mokanna. His factions grew daily more and more powerful; and after he had succeeded in making himself master of several fortified places in the neighborhood of Nakshab and Kesh, Al Madhi was at length obliged to send out an army to overthrow him.

At the approach of the Khalif's force, Mokanna retired to one of his strongest fortresses at Kesh, which he had stocked with provisions and arms for use in just such an emergency, and then sent his emissaries abroad to persuade people that he raised the dead to life, and knew future events. Many Persians were deluded by his words, and still more by the hope of plundering the property of the Moslems, which he had promised to give up to them.

Several generals attacked his stronghold without success; but, at last, a skillful captain, Said Al Harashi, was charged with the direction of the affair, and soon reduced Mokanna to the extremity of choosing between surrender and death. He preferred the latter alternative; but the manner of his sensational exit from the scene of his earthly triumphs has been variously detailed. A writer in the "Biographie Universelle" states that having set fire to his castle, when it was reduced to a mass of flames he precipitated himself into their midst, exclaiming, "Je pars pour la ciel, que quiconque veut participer à ma félicité, me suive," and

that his adherents, inspired by his words, lost no time in following him.

Other authors aver, that having invited his starving disciples to a banquet, he poisoned all their wine, and he and they died as they quaffed a last health. Others again, say that after his followers and family had died from the poisoned cup, he burned their bodies and clothing, with all his provisions and cattle; and then, wishing to make it appear that he had been miraculously translated to heaven, he threw himself into a vessel filled with a corrosive acid (aqua fortis), which consumed every particle of his body, so that when the besiegers entered the place, they found no living creature except one of the inmates of his harem, who, suspecting his design, had hidden herself, and afterward disclosed the whole proceeding.

His plan; however, did not fail to produce the effect upon his votaries which the impostor had foreseen. For he had promised them that his soul should transmigrate into the form of a gray-haired man, riding on a gray beast, and that after many years he would return and give them the earth for their possession. This expectation preserved the existence, for several subsequent ages, of a sect called by the Persians, Sefid Jamehgian, or "the clothed in white," the uniform which they adopted in opposition to the black of the Khalifs of the family of Abbas, whose garments, turbans, and standards were all of that color.

The Veiled Prophet has been made the subject of many romances, Moore's rendering of his story in Lalla Rookh being the most successful and familiar. With the addition of a few poetic touches in the characters of Azim and Zuleika, this poem very faithfully reproduces the historical facts as they have been set forth by the Oriental historians.

(I find that the spelling of proper names differs so much in the various accounts, that for the sake of consistency I have adopted the Persian orthography of the Koran.)

THE LEGEND OF "THE WIVES OF WEINSBERG."

"Hört, was zu Weinsberg jüngst geschah" (Uhland).

If we would know the real history of Weinsberg, we must look for it in the gray past of ancient Suabia; for the chronicles affirm that this old town of Würtemberg, about thirty miles from Stuttgart, was once a Roman stronghold, and its castle was built by the Emperor Probus in the third century.

War was the element of the early Suabians, and in times of peace they either devoted themselves to the chase or gave themselves up to idleness; they knew no mean, or, at least, did not practice it. Their lives were simple; and if need be they could live upon herbs; and they were moderate in all things save drinking.

Tacitus applauds their conjugal faithfulness, their hospitality, and honesty, and concludes, "There [in Suabia] good manners pass for more than elsewhere do good laws." How he would have rejoiced to see his judgment vindicated in the twelfth century!

In 814 the Freiherrschaft of Weinsberg was established, and about three centuries later the old castle was bestowed as a marriage gift with his daughter Uta upon Duke Welf VI, who, regarding it as part of his wife's freehold estate, declined to relinquish it when urged to do so by the Emperor Konrad III.

A mortal hatred existed between the Welfs and Hohenstaufens, and Konrad fiercely welcomed any provocation which might give him an excuse to exercise his power. He therefore sent a force to intercept the troops which hastened to Welf's relief, and then marched to attack the castle. This noble old edifice stood on the crest of a hill overlooking the town and the Neckar. (It is said that the expressions "Guelph" and "Ghibelline" were first used on this occasion, Konrad rallying his followers with the cry, "Hie Waiblingen," and the Duke of Welf, his, with "Hie Welfe.") Bravely the old fortress withstood the charge; but when their gallant leader fell wounded, its surrender was inevitable. "Without grace or mercy," were Konrad's terms, and the town was to share the fate of the castle. Despair seized upon the besieged, for they knew only too well how faithfully the Emperor would execute his threat. But now, when all seemed lost,

"When hope hung trembling on a hair,
How oft has woman's wit been there,
A refuge never failing."

A council was held by the noble duchess and the wives of the town officers, and they determined to present themselves before the Emperor and beseech him to let them at least carry with them into safety their most precious possessions. Konrad, who scorned to "wage war with women," received them not unkindly, and granted them permission to take with them, when they left the castle, as much as they could carry.

The night wore away, and early in the morning Konrad gave orders to have the city gate opened, and at the head of his army stood waiting for the women to pass out.

But at that moment Frederic, his brother, turned and beheld "down in the village street, and along the steep path that led from the castle, a long line of women carrying on their backs, not clothing, jewels, and silver, but each her husband, or father, brother, or lover, and Uta, the stately duchess of the castle, leads the procession, the wounded Duke Welf upon her back! Had not the Emperor distinctly said, 'Take with you all that you can carry upon your shoulders'"?

Frederic, gazing upon this sight, such a one as the world had never before seen, and divining the ruse by which these captives were making their escape, indignantly exclaimed, "that was not the compact." But Konrad could not find it in his heart to scorn such evidence of womanly devotion, and answered, "A king's word is not to be broken;" and ordered that their possessions should be collected and sent after them. It is not quite in accordance with historical facts to state, as Bürger does, in his celebrated ballad on this subject, that a general pardon was extended to all, and that the event was celebrated with festal rejoicings; but the incident has been commemorated in many ways, chiefly by the name which is to this day attached to the place, "Weibstreue"—Woman's Faith. The story in all its humorous and pathetic details is said to have had so great effect upon Lorenzo de' Medici, that, though dangerously ill, he recovered immediately when he heard it related.

The subsequent history of Weinsberg involves many changes. During the Peasants' War it was many times besieged, and on Easter Day, 1525, the old castle went down in flames. For many years it lay in ruins, with the blue sky for a roof, and birds of the air for its only inhabitants. But in 1824, the Suabian poet, Justinius Kerner, made an appeal to the women of Germany for assistance in its partial restoration. In general, the propriety of attempting to *restore ruins* may be somewhat questioned, but in the present instance, the methods employed deserve only commendation.

A woman's League was formed, with the Queen of Würtemberg as its director, and speedy and generous contributions flowed in from all over Germany; and a fund was established for the help of destitute women who had been distinguished for devotion or sacrifice. The hill and the castle which crowns it, were presented to the League, the grounds were cleared of the accumulations of years, resting-places were set up under the trees, and such restoration as was necessary to insure safety, was bestowed upon the castle itself.

Cut into the old stone walls one reads many names great and glorious in literature and art: Varnhagen, and Von Arnim, Brentano, Meissner, Liszt, and Schiller; and in a sheltered niche is a stone seat which was the favorite resort of the poet Uhland, above which he has engraved the lines:

"Wand'rer, ziemet dir wohl in den
Burg-Ruinen zu schlummern."

In the tower, which commands one of the most exquisite views in all Germany, Kerner placed a number of æolian harps, which send their melodies wailing through the ruins. Near one of these harps the poet Lenau carved some verses just before he began his melancholy life in a madhouse. Nearly all the great men of Europe have visited this spot, and most of them have added to its celebrity, though Bürger's ballad is probably better known than any other poem on the subject. On the outside of the old tower the following inscription has been cut into the wall by Kerner:

"Getragen hat mein Weib mich nicht, aber ertragen
Das war ein schwerer Gewicht als ich mag sagen."

In a well-preserved part of the castle hangs an oil-painting which was presented in 1659 to the old Weinsberg church, and above it these words:

"Ihres Mannes Herz darf sich auf sie verlassen,"—a fitting commentary upon the history of the old Weibetreue. Tilton, in his poem on this subject, has drawn somewhat freely upon the license allowed to poets. Montaigne has also told the story in French, and Addison in English.

WHEN DID ACTRESSES FIRST APPEAR ON THE STAGE?

It is generally admitted that actresses properly so-called were not known among the ancients; although the plays of Aristophanes and other great Greek writers of comedy abound in allusions to female performers, a fact soon explained by the knowledge that such women as did appear, were always masked, and never allowed to speak; and, indeed, were introduced only as dancers, the female acting-parts being assumed by very young men, as was the case in England up to the middle of the seventeenth century. It would seem, however, as if some exception may, perhaps, be made to this, in view of testimony which we gather both from Cicero and Horace. Watson, in his notes, mentions a letter from Atticus to Cicero, in which the former inquires whether his friend was pleased by the performance of Arbuscula (a woman) in the character of Andromache as drawn by Ennius; and the latter replies, that "she pleased exceedingly." Cytheris was another of the famous Roman mimæ, and this actress (also known as Volumnia and Lycoris), when Virgil was a rising poet, recited his eclogue "Silenus" in the theatre. She is mentioned, too, in the "Amores" of Ovid, who had good reason to remember her fickleness.

On the continent no objection was made to the idea of female performers, of which many instances are afforded by Gil Vincente, who, early in the sixteenth century, wrote, in the Castilian language, dramas that eventually gave rise to the Spanish theatre, and anticipated Da Vega and Shakespeare by nearly a century.

It is said that plays of some sort were enacted at the court of Emmanuel in 1504, Vincente participating, as did also his daughter Paula, who, although lady of honor to a royal princess, was esteemed the first dramatic performer of her time in Portugal.

The employment of female actors is generally said to have originated in France in the first half of the seventeenth century, but we have seen that they were known in Portugal at an earlier date.

In 1602 a large theatrical company consisting of one hundred and ten members, men and women, was supported by the playgoers of Italy; and as early as 1611, Corxat, that indefatigable traveler and sight-seer, mentions having seen women on the stage in Venice; he says, "I saw women act, a thing I never saw done before, though I have heard that it hath been sometimes used in London," but he adds the commendation that "they acted with as good grace, action, and gesture as ever I saw any masculine actor."

There is a suggestion here, as to the custom in London, which agrees with the statement made by some writers that when Henry VIII introduced the masque into England from Italy, he became greatly interested in dramatic performances, and was pleased to participate himself occasionally at the private representations, in which he was usually supported by some fair favorite; and Anne, the wife of James I, often appeared in the plays produced at Court. But in public, men continued still to "play the woman," as Sarpego, in "The Gentleman Usher" (1617), apprises the spectators:

"Women will ensue,
Which, I must tell you true,
No women are indeed,
But pages made for need
To fill up women's places."

It creates a strange impression in reading the plays of this time, to recall the fact that women's parts were still invariably acted by boys, and the peculiar position of a man playing a woman dressed as a man, has elicited frequent comment.

The Puritans objected to the acting of female characters by male performers on grounds all their own; they deemed it a plain offense against Scripture for one sex to assume the apparel of another, although there was no intention in this complaint to imply an approval of the performance of female characters by women.

When, as Collier states, in 1629, actresses made their first public appearance in England, in the persons of French women belonging to the company which visited London in that year, Prynne, the Puritan champion, saluted them as "monsters, rather than women," and in 1632, went further and produced the famous "Histromastix, or Scourge for Players," in which he delighted to attack the pleasures and amusements of the day, a liberty for whose sweet sake, it is a gratification to remember, he parted with his ears, and had the questionable satisfaction of seeing his precious book burned in public by the hangman. It is only fair, however, to admit that his original complaint against the French strangers received plenty of outside support, as we find Brande confessing that he is glad to say they were "hissed, hooted, and pippin-pelted from the stage."

This was certainly very discouraging, and the next French company was comprised of men only; and from that time until the Restoration, the innovation was seldom imitated on the English stage; although instances were not unknown; and from a passage in Brome's "Court Beggar," produced about 1640, in which he says, "the boy's a pretty actor, and his mother can play her part; women actors now get in repute," we may conclude that a few experiments were made before the theatres finally closed their doors in yielding to the rigors of Puritanism.

In the masques at Court, ladies constantly took part; even in the very year of Prynne's violent denunciations, the Queen, Henrietta Maria, acted with her ladies in a Xmas Pastoral at Somerset House. This same pastoral—whose performance was described in a letter from Mr. Pory to Sir Thomas Puckering as one "penned by Montague, wherein her Majesty is pleased to act a part, as well for her recreation as for the exercise of her English"—was called "The Shepherd's Paradise," and was declared by Sir John Suckling to have been "perfectly unintelligible," but he does not tell whether this was by reason of the author's dullness or the Queen's English.

Colley Cibber, in his "Apology for his Own Life," asserts that after the Restoration, although women were occasionally seen on the stage, there was at first so small a supply, that the necessity still remained for putting handsome young men into petticoats, which Edward Kynaston was said to have worn with success. This youth was at that time so beautiful that ladies of rank delighted to drive him about through Hide Park in their carriages, after the play, which they had time to do in those days, as the performances began at an earlier hour than they do now.

There is a well-known story connected with Kynaston which shows the limited resources of the stage at that time. The king coming one day to witness a tragedy, found the players not ready to begin; his Majesty became impatient, and sent to know the cause of delay. The manager came forward, and announced that the barber had not arrived, and the queen was still unshaken; and the "Merry Monarch"—who loved to hear a good jest as well as to make poor ones—accepted the excuse, which served to divert him until the queen could complete the details of her toilet.

We have seen the play-houses closed by "a meddling fanatic" in the day of his power. With the downfall of Cromwell and the return of Charles, they were again thrown open, and with added attractions. New scenery, dresses, and decorations dazzled the eyes of the multitude; "the fascination of sex was called in to aid the fascination of art; and the young spectator saw, with emotions unknown to the contemporaries of Shakespeare and Jonson, tender and spritely heroines personated by lovely women."

It seems almost incredible that an event of so great importance as the first formal appearance of women on the stage should be involved in such obscurity. Different years, names, and plays are mentioned as having presented the novelty.

In April, 1662, Charles II granted a patent to Sir Wm. Davenant which contained the following clause:

"That whereas the Women's Parts in Plays have hitherto been acted by men in the Habits of Women, at which some have taken offense, we do permit and give Lease, for the time to come, that all Women's Parts be acted by Women."

Pepys, the great diarist and gossip, writes on January 3, 1661, that, on that day he "went to the theatre, and saw Fletcher's 'Beggar's Bush' well performed;" "the first time that ever I saw women come upon the stage." This can scarcely be taken as an assertion that until then women had not appeared; he only states that *he* had not seen them before;—for once, Pepys was behind the times!

The theatre to which he alludes is supposed to have been one in Gibbon's Tennis Court, Vere Street, Clare Market; and Chambers states that it was the same theatre at which, on December 8, 1660, "a lady acted Desdemona for the first time." Baker ("English Actors") says, "Desdemona was the first English part taken by a woman. It occurred December 8, 1660, at the Red Bull;" a prologue—still extant—was written by Thos. Jordan for the occasion; "a Prologue to Introduce the First Woman," etc. How it was received has not been recorded, nor do we know the name of the person in whose honor it was composed, unless we are to accept the statement of another, who suggests that "Anne Marshall was probably the 'unmarried' woman who played Desdemona in Killigrew's company."

So far, we have somebody (possibly Anne Marshall) playing Desdemona in two separate theatres on the same night. This is sufficiently difficult of solution, but when we investigate further, our embarrassment increases, for what are we to do with Mrs. Saunderson—afterward Mrs. Betterton—whom Brewer calls "the first woman who ever acted for hire," and for whom Malone in his "History of the English Stage," claims that she first performed "Ianthe" in Davenant's "Siege of Rhodes," at the first opening of the theatre in Portugal Street, Lincolnshire Fields—styled the Duke's Company in April, 1662?

But it is stated by Victor, that Mrs. Coleman was the first woman to act on the stage, and that she performed the part of Ianthe, in Davenant's "Siege of Rhodes" in 1656; an assertion in which Edwards and Southwick concur; while Dyce claims Mrs. Hughes as the first English actress, and Curll, in his "History of the Stage," demands the same distinction for Mrs. Morris, mother of "Jubilee Dickey." Here we have several direct contradictions. We learn from other writers that Kelligrew formed his company before Davenant had opened his theatre, and that the two regarded each other as rivals for public patronage.

Altogether, the truth of the matter seems quite undiscoverable. We can only be sure that women first took a permanent place on the English stage about the time of the Restoration, probably between 1655–63, and that the honor of having been the "mother of the English stage" may be divided among Anne Marshall, Mrs. Coleman, Mrs. Saunderson, and Mrs. Hughes, with the balance of opinion in favor of the first two.

QUERIES.

Tuxedo.—What is the origin of this name? S. T. SOUTHWAY.
PITTSBURG, PA.

In an article in the October *Cosmopolitan* entitled "An Original Social Experiment—Tuxedo," is the following: "The common people declared that because the lakes where good duck shooting was to be had in winter was surrounded with cedars, the place had been called *Duck Cedar*, and later corrupted into Tuxedo. The students of Indian languages derived the word from *P'tauk seet*—Algonquin for 'bear'—and *tough*—'a place,' for students of the Indian tongues, like employees of the Herald's College, can find anything they happen to be looking for."

Hymn of Riego.—Allow me to ask you whether the death-hymn of Riego, which, by an awkward contretemps, was played

with various national airs, on the occasion of the Centennial Celebration of the Declaration of Independence by the band in State-House Square, was composed by the Spanish patriot himself. And will you, if possible, give the words of the hymn, either in the original or in a translation?

BYBERRY.

PHILADELPHIA, PA.

It is a fairly well-established fact that this hymn was composed by the musician Huerta, in 1820, and the words written by Evariste San Miguel at the time when Riego entered Madrid and forced upon the king (Ferdinand VII) the constitution of 1812. San Miguel was a poet, a soldier, and a tribune, and he confided his words to a youthful musician of seventeen years of age, who was an enthusiastic lover of liberty. A week later all Spain was ringing with the song that became the *Marseillaise* of the Spaniards. In 1823 the hymn was forbidden, San Miguel was exiled to England, and Huerta went to Paris, where he obtained great success as a singer until he lost his voice, after which he devoted himself to the guitar. He subsequently died in poverty. San Miguel was restored to favor and became a duke, senator, and captain in the army of Isabella.

Following are the words of the hymn:

"L'âme allègre et sereine
Vaillant, libre de chaîne,
Chante soldat ta reine
La gloire, en chants pieux.
Qu'à tes accents la terre,
Dans l'extase guerrière,
T'admire en la carrière,
Fils de cid glorieuse.

"Soldats, pour la patrie,
La gloire, il faut partir,
Jurons, dignes d'envie,
De vaincre on de mourir.

"Lançons le fer, les laves:
Tous ces lâches esclaves
D'hommes libres et braves
N'osent pas voir le front;
Et leurs troupes campées,
Dans le vent dissipées,
Au bout de nos épées,
Débandés, ils fuiront.

"Soldats, etc.

"Vit-on jamais sur terre
Une audace plus fière?
Jamais sous la lumière
De plus grande valeur
Qu' en notre foule armée,
Où toute âme enflammée,
Pour la patrie armée,
De Riego sent l'ardeur?

"Soldats, etc.

"Honneur au capitaine
Qui brisa notre chaîne
Et fit luire à la haine
Le fer de liberté!
A la patrie atteinte
Aux cris de sa voix sainte,
Du bourreau sous l'étreinte
Il sourit indompté.

"Soldats, etc.

"Mais le tambour résonne!
Seul le fer qui moisonne
Des monstres qu' on couronne
Nous promet le trépas.
Tremblez! tremblez! coupables
Tremblez tous, misérables
A voir soldats semblables
S' élancer aux combats.

"Soldats, etc.

"Le clairon fratricide
Eclate au vent rapide.
Soudain, d'horreur avide,
Retentit le canon;
Soudain, Mars en furie
Rend l'audace aguerrie,
Réveillant la génie
Du peuple au grand renom.

"Soldats, etc.

"Les voici; Mort et rage!
Cours, soldat, au carnage.
Vois au sol d'esclavage
L'ennemi renversé.
Volons. L'homme au coeur mâle
Vit toujours tremblant, pâle,
L'esclave dans le râle
Sous ses pieds terrassé.

"Soldats, etc.

Year of Corbie.—What was the year of Corbie? CURIOUS.
BALTIMORE, MD.

Corbie is a town on the east bank of the river Somme (France), founded in the year 662, by Queen Bathilda. In the reign of Louis VI it obtained a charter; in 1636 it was captured by the Spaniards and in the *same year* re-taken by Louis XIII. Its fortifications were destroyed by the order of Louis XIV.

Chicago.—What is the meaning of this word? ALLEN SUMMERS.
BRIDGEPORT, CONN.

Chicago, however spelled, is an Indian name borrowed from predecessors—the aboriginal Miamis. The first mention of the word Che-cau-gou, the modern Chicago, is in Hennepin's account of La Salle's expedition from the lake to the Illinois River. One of the Indian meanings of the word Chicago is said to be great and strong, from "ka-go" something, and "Chi," from "getchi," great. Dr. William Barry, first secretary of the Chicago Historical Society, said of the word: "Whatever may have been the etymological meaning of the word Chicago, in its practical use it probably means strong or great. The Indians applied this term to the Mississippi River, to thunder, or to the voice of the great Manitou." Edwin Hubbard, the genealogist, adopts a similar view, and says the word Chicago in its applications signifies strong, mighty, and powerful.

In the Soup.—Can you find for me a statement from one of the New York papers that the phrase "in the soup" is of German origin? P. B. WORLEY.
NEWTON, MASS.

The clipping you want is from the *Tribune*: "That more or less popular phrase, 'in the soup,' it may not be generally known, has long been in use in different forms among the Germans. For instance, 'Er sitzt in der Brude' ('He sits in the soup'); 'Er hat sich eine schone Suppe eingebrockt' ('He has made a nice soup for himself,' meaning he has put himself in 'a bad fix'), and 'Er muss die eingebrockt Suppe selbst essen' ('He must eat the soup he has cooked himself.')"

REPLIES.

Rock Dunder (Vol. iii, pp. 8, 177).—"Rock Dunder" is one of three small rocks in Lake Champlain, near Burlington, Vt. R. W. L.

REFERRED TO CORRESPONDENTS.

An African Custom.—An article on "Whitewashing," by Judge Francis Hopkinson ("Half Hours with the Best American Authors," Vol. iii, p. 144), contains an allusion to a nation in Africa, which was governed by twelve counselors. When these counselors met on public business, twelve large earthen jars were set in two rows and filled with water. The counselors would enter the apartment one after another, stark naked, and leap into the jars, where they would sit up to their chins in water. When the jars were all filled with counselors, they would proceed to deliberate on the great concerns of the nation.

Can you give me any information concerning this nation and its twelve counselors? W. H. PRICE.
PHILADELPHIA, PA.

An Italian Patriot.—Will you oblige me by informing me of the name of the Italian nobleman who, with several fellow-sufferers, was received with a spontaneous ovation by the people of London, just after his liberation from the prison of Bomba, and also the exact date of that event?
BYBERRY.
PHILADELPHIA, PA.

COMMUNICATIONS.

Corrigenda (Vol. iii, p. 239) *Asturias*.—The word "the" is not properly a part of the name "Asturias." Asturias is a principality in Spain, no more entitled to be called "The Asturias" than is Wales to be called "The Wales." The French name,

however, is "Les Asturies;" but the Spanish and the correct English name is "Asturias." The heiress of the Spanish throne is Princess of Asturias.

R. G. B.

NEW YORK CITY.

But me no buts (Vol. i, p. 81).—"Pot me no pots" should read "plot me no plots," as follows:

"*Boy.*—Sir, you must pardon us, the plot of our play lies contrary, and 'twill hazard the spoiling of our play.

Cit.—*Plot me no plots*, I'll ha' Ralph come out."

[ED.]

Odd Rules of Etiquette (Vol. iii, p. 251).—Some years ago, in a book of etiquette, I read advice to the following effect: If you go to wake a bishop, do not knock on the door, but scratch. R. G. B.

NEW YORK CITY.

A Dress in Queen Bess' Time.—In Beaumont and Fletcher's "Knight of the Golden Pestle," occurs this statement:

"Godfrey, my tailor * * * had fourteen yards to make this gown; and I'll be sworn, Mistress Penistone, the draper's wife, had one made with twelve." [ED.]

Song Lore.—During the summer of 1827, the following lines came to me, traditionally, as they had also come to him from whom I learned them.

"In the dead of the night when with labor oppressed,
And mortals enjoy the calm blessings of rest,
Cupid knocked at my window, disturbing my ease,
'Who is there?' I demanded; 'begone, if you please.'

"He answered so meekly, so modest and mild,
'Dear madame, 'tis I, an unfortunate child,
'Tis a cold rainy night, and I'm wet unto the skin,
And I have lost my way, and I pray you let me in.'

"In compassion I arose, and striking up a light
And opening the door, when a boy stood in sight.
He had wings on his shoulders, the rain from him dript,
And with a bow and arrows he was equypt.

"I stir'd up the fire and sat down by his side,
And with a clean napkin the rain from him dried;
I chaff'd him all over to keep out the air,
And with my hands I wrung the rain out of his hair.

"No sooner from wet and from cold he got ease,
When taking up his bow he said, 'Madame, if you please,
If you please, I would fain by experience know,
Whether the rain has not damaged the string of my bow.'

"Then quick from his quiver an arrow he drew,
And aiming at my heart, when twang went the yew.
'My bow is not damaged, for true runs my dart,
But you may have some trouble in bearing the smart.'"

Until 1877 I had never seen them or anything similar to them in print, nor had I met any other person who knew them, or had heard of them. In that year (1877) an ancient-looking leather-bound volume came into my possession, containing the *Pennsylvania Magazine*, from January to July inclusive, 1776, published by R. Aiken, of Philadelphia; and the *United States Magazine*, from March to July, inclusive, 1779, published by Francis Baily, of Philadelphia.

On the 191st page (April number) of the first-named publication I found the following lines, as "*the third ode of Anacreon.*"

"When midnight, black and dreary,
Was brooding o'er the deep,
And all supine and weary,
Mankind was lay stretched in sleep.

"When *Love* alone was waking,
The knocker shook my gate:
I, starting, cried—what raking
Mad fellow calls so late.

"'Pray, tarry not an instant,
Nor fear to let me in:
I am a hapless infant,
Wet, dripping to the skin!

"'The night so dark and chilly!
It never will be day!
And I, so young and silly,
Alas! have lost my way.'

"In haste, to light a candle
And let him in, I rose,
With pity prompt to dandle
And lull him to repose.

"I opened and admitted
A boy, indeed, but lo!
I found the urchin fitted
With quiver, wings, and bow!

"But what alarm of danger
Could such an elf inspire?
I placed the little stranger
Before a blazing fire:

"And near the fairy seated,
With fond and tender care,
His hands in mine I heated,
And wrung his dripping hair.

"But, soon as I had brought him
To genial warmth again,
His *armor*, he bethought him,
Had been bedewed with rain.

"And mincing like a baby,
'Let's try 'em, for, you know,
This dismal weather, may be,
Has hurt my little bow,'

"He said, and from his quiver
A flaming arrow drew,
Which through my burning liver
Like darted lightning flew.

"And like a wounded sparrow,
I hung my drooping head;
For through my very marrow
The venom quickly spread.

"The *traitor*—who had acted
So well the *harmless boy*,
Now laugh'd like one distracted,
And cried, 'Oh! give me joy!

"'My bow retains a fitness
An arrow still to dart,
You'll find the wound a witness
That rankles at your heart.'"

These are doubtless two different versions of the same story, and had I ever found the first one in print, it doubtless would have been in twelve stanzas, instead of six; and, peradventure might have contained two additional stanzas that never came to me.

Both are capable of being sung to the same *air*, which, in my boyhood was considered a pretty one, especially when rendered in the ordinary compass of the female voice.

It may be something of a wonder how such a *classic* production (if it really can trace its paternity to ANACREON), could have become popular in such a rustic neighborhood, for it differed entirely from the song lore of the locality, at the period referred to. S. S. R.

Three Rogues.

It was early in the morn,
It was early in the spring,
Three naughty rogues kick'd out-of-doors
Because they couldn't sing.

One was a Miller, and he stole corn,
Another a Weaver, and he stole yarn,
And the Tailor he stole broadcloth
To keep the three rogues warm.

The Miller was drowned in his dam,
The Weaver was hung in his yarn,
And the de'il he carried the Tailor away
With the broadcloth under his arm."

This is also a relic of the song lore of more than sixty years ago—how much longer I know not. Since then, I have seen different versions of it; but nothing as to its origin or its author. Perhaps some aged reader of NOTES AND QUERIES may know something about it. It is not very complimentary to three of the world's great and necessary handicraftsmen. S. S. R.

Womanless Islands (Vol. iii, p. 218).—Allow me to correct a rather comical error. The "Island of Males" and "Island of Females" described by Marco Polo are there said to have been "identified as the Footnote Islands." This part of the paper is based upon an article in the English *Notes and Queries*—3d ser. v. x, p. 245—in which the writer after quoting Marco Polo's description, adds—"In a footnote to the above the opinion is expressed that the islands alluded to may be Les deux Frères and Abd-al-curia, near Socotra." From this the traditionally "intelligent compositor" evolved the Footnote Islands, which will be sought in vain on the map of the world. This is making geography with a vengeance.

The second line of Moore's poem, "St. Senanus and the Lady," AMERICAN NOTES AND QUERIES, Vol. iii, p. 218—should read

"Unholy bark, ere morning smile,"

instead of "The holy bark," etc., while the words "of thy sod" in the next stanza should not be italicised.

LOUISA TRUMBULL COGSWELL.
WORCESTER, MASS.

Gringo.—I have been told that the use of the term *gringo* had its origin in the fact that the sailors of a certain ship stationed at Vera Cruz, used to go about the town singing "Green grow the rushes, O."

From the repetition of this incident the sailors were spoken of as *los gringos*. I do not know whether or not the facts are well authenticated, but from a knowledge of "*greaser*" characteristics, it is certainly very plausible. TROIS ETOILES.

Huff.—Webster quotes Washington Irving for the phrase *in a huff*, but it occurs in a stage direction in "Chrononhotonthologos," Act i, Scene 1. [*Exit in a huff.*] [ED.]

Tucquan (Vol. iii, pp. 202, 262).—There is a town in New Jersey which is called *Tuckahoe*. [ED.]

A correspondent writes: "I found a picture in Didron's 'Iconographic Art' which represented the king (Dagobert) in a small rowboat evidently passing over the Styx. Standing with him are four figures with animal (one a parrot's) heads, two at least of them are dogs.

"Outside, some pushing the craft and some pulling, are three more figures, one human, the other two dogs.

"His majesty has his hands palm to palm in the attitude of prayer. One of the beasts, apparently a monkey, is either putting a crown on or tipping it off his head.

"All have expressions of considerable interest in what is going on, though what that may be is not apparent. And altogether it is a very obscure piece of symbolism, for such undoubtedly it was meant to be.

"The picture was taken from his tomb."

Fad (Vol. iii, pp. 102, 154).—In the "Chrononhotonthologos" occurs the lines

> "Or else their *fiddle-faddle* numbers flow
> Serenely dull, elaborately low."

BOOKS AND PERIODICALS.

The Century Magazine closes its nineteenth year with a number for October which, besides its leading serials on Lincoln and Siberia and the Old Masters, contains several papers of peculiar importance. One of these is a study of "Molière and Shakspere," by the eminent French comedian, M. Coquelin, accompanied with a frontispiece portrait of Molière as *Cæsar*, and a portrait of Coquelin as *Mascarille*. Another striking paper, "Reminiscences of the Herschels," is by the celebrated American astronomer, the late Maria Mitchell. With the latter article is a portrait of Miss Mitchell, and a picture of her last observatory, at Lynn, Massachusetts. Miss Brackett has an appreciative "Open Letter" on Miss Mitchell in the same number.

A group of brief illustrated articles on manual training presents this subject from three different points of view—the articles being by Professor Butler, of the New York College for the Training of Taachers; Professor Thorpe, of the Philadelphia Manual-Training School, and Dr. Felix Adler, founder of the Workingman's School and Free Kindergarten of New York.

There is great variety in the story element in this number of the *Century*. The "Strange True Story" this month is the "War Diary of a Union Woman in the South," edited by Mr. Cable. A story which every newspaper man, woman, and boy in the country will especially appreciate is Mr. Allison's "The Longworth Mystery," supposed to be told by the "City Editor." It is a story, not only showing a thorough knowledge of newspaper life, but also decided dramatic ability. Mr. Allison is a "new Southern writer," a Kentuckian, who in this case has eschewed dialect. On the other hand Mr. Maurice Thompson, with an explanatory preface, publishes a dialect story which the author declares has "a trace of allegory in it." The main situation in Mr. Thompson's "Ben and Judas" is certainly one of the most striking, humorous, and significant in modern dialect literature. In the same number Mr. Harris's three-part serial is concluded.

An extremely timely illustrated paper is that from the expert hand of Mr. Walter Camp, and entitled "Base-ball—for the Spectator." Mr. Camp uses the language of the game and there is just a bit of shock in reading such phrases as "find the ball," "handle the stick," "judge the delivery," in the decorous *Century*. Mr. Wilson has a paper on "Three Jewish Kings," which will especially interest those who are following the International Sunday-school Lessons. Mrs. Mary Hallock Foote, in her "Pictures of the Far West," portrays a "Pretty Girl" of that part of the country, and the letter-press philosophizes on her existence, her illusions, and her dangers.

"Topics" and "Open Letters" are on the late Professor Alexander Johnston, of Princeton; on "Disasters," "A New College for Women," "A View of the Confederacy from the Inside," bearing upon the subject treated in the Lincoln installment; "The Single Tax on Land Values," "Country Roads," "Prohibition in Iowa," "A Tenor Farm," and "Irish Estates."

The list of poets in this and in other numbers of the *Century* hardly sustains the charge that "our young poets get no chance in the leading magazines." The October list includes a group of Irish songs, by Miss Dowe, and poems by C. A. Bartol, Lizette W. Reese, Henry Jerome Stockard, Robert U. Johnson, Stuart Sterne, William Young, Alice Wellington Rollins, H. S. Sandford, Jr., Louise Imogen Guiney, M. E. W., Dora Read Goodale, Mather Dean Kimball, Margaret Vandegrift, William Zachary Gladwin.

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NOTES.

NOTES ON WORDS.

Sophisticate was used by a skipper at Cape May, N. J., during the past summer in the sense of adulterating whiskey with water. In the *Alchemist*, by Ben Jonson, Face says

"He lets me have good tobacco and he does not Sophisticate it with sack-lees and oil."

It is common in old English in this sense.

What-sha'-call him. This phrase is used in New Jersey instead of what-d'-you-call him. Compare "Every Man in His Humour."

* * * "didst thou not see
A fellow here in *what-sha'-call him* doublet?"

H'ant, for have I not, pronounced to

rhyme with ain't, is common all over New Jersey. Compare Wycherley's *Plain Dealer*.

* * * *h'ant* I told you so, etc.

Stinker, as a term of contempt, is used in both New Jersey and Pennsylvania. A corruption, I should think, of *stinkard*, the termination "ard" expressing a bad quality. Compare *wizard*, *sluggard*, *bombard* (Shakespeare's King Henry IV,

"That huge bombard of sack, etc."

niggard, etc.

Bilk, to cheat, is common in New Jersey and Pennsylvania. Compare Congreve "The Double Dealer."

"There he's secure from danger of a *bilk*,
His fare is paid, etc."

Pugh! is an exclamation called forth by any foul smell. Compare Addison "The Drummer,"

"Pugh! this is all froth."

Qualify, to dilute liquor with water, is used in New Jersey. Compare Farquhar "The Beaux' Stratagem."

* * * She would not let ale take its natural course, sir; she was for *qualifying* it every now and then with a dram, as the saying is.

WHO WAS OBERON?

"Le petit roy Oberon" is the connecting link, as it were, between the fairies of romance and the elves or dwarfs of the Teutonic nations. He makes his first appearance in literature—where he plays a most important rôle—in the old French metrical romance of Huon de Bordeaux, said to have been written in the early part of the thirteenth century, of which the authorship is uncertain, for although it has been attributed to Huon de Villeneuve, it does not appear in the list of his works as given by Mons. de Roquefort, but internal evidence supports the theory that the author was a trouvère of Ardois, who, from the frequent repetition of "St. Omer," may have been a resident of that town.

The poem existed in manuscript form only, until 1860, when it was printed by Guessard and Grandmaison, having been previously reduced to prose, in which form it was admitted to immediate popularity. We are told at the end of the prose romance, that it was written at the desire of Charles, Seigneur de Rochefort, and was completed on the 29th of January, 1454. About a century later, a well-known English translation, by Lord Berners, was printed, which, in 1592, furnished Shakespeare with one of his most familiar characters. Before tracing the undoubted resemblance which the story bears to other romances of the Middle Ages, we will take up the fortunes of the hero, Huon, Duke of Bordeaux. While journeying with his brother Gerard to the Count of Charlemagne, in whose service they wished to engage, Huon is treacherously set upon by Charlot, the Emperor's unworthy son, and is forced to slay him in self-defense. This deed can be forgiven only in case of the successful issue of an undertaking as perilous as any of the "twelve labors"; he must make his way to Babylon, force an entrance into the royal presence of the Emir, behead with a single stroke the Chief Councilor sitting at his right hand, imprint three kisses upon the cheek of the Emir's fair daughter, and in evidence of his having faithfully performed all these brave deeds, he is to present to the Emperor, on his return, a lock of hair plucked from the Emir's venerable beard, together with four of his soundest teeth. Undaunted in spirit, with a gallant heart, Huon sets forth.

After many minor adventures he reaches Syria in safety, and happening accidentally to fall in with an old retainer of the family named Gerasmes, he consults with him as to the shortest route to Babylon, and is informed that there are two roads leading thither, one long, but free from dangers; the other, very direct, but lying through a dense wood "sixteen leagues long, and so full of fairie and strange things that few people pass there without being stopt, because therein dwelleth a king, Oberon the Fay. He is but three feet in height, he is all humpy, but he hath an angelic face." Huon learns further, that if he decides to

pass through the woods, Oberon will insist upon speaking to him, but that if he returns him any answer whatever, he will be lost forevermore without any way of releasing himself from captivity. And if, on the other hand, he angers the Fay by ignoring his address, the latter will cause it to rain, and blow, and hail, so that he will think the end of the world has come; suddenly he will see a great flowing river before him, wonderously black and deep; "but know, sire," Gerasmes assures him, "that right easily will you be able to go through it without wetting the feet of your horse, for it is nothing but a phantom and enchantments that the dwarf will make for you, because he wishes to have you with him." This sage advice is acted upon as far as possible. The predicted phenomena take place. Huon fords a rushing torrent, and rider and steed emerge with dry feet; a terrific storm prevails; strains of magic music are heard, which set him dancing without his will; and at last, unable to resist the fascination of the music, he follows up the sound to the spot where Oberon is stationed. "He was clad in a robe so fine and rich that it would be a marvel to relate the riches that were upon it, for so much was there of precious stones that the great lustre they cast was like unto the sun when he shineth full clear. He bore a right fair bow in his hand, so rich no one could value it, so fine it was; and the arrow was of such sort and manner that there was no beast in the world that he wished for that did not stop at that arrow, and at his neck a rich horn hung by two strings of fine gold."

Instead of using him roughly, the tiny potentate takes a desperate fancy to the newcomer, and finding Huon disposed to listen, launches forth upon an elaborate autobiography, that fully established his claims as a King. His mother was a lady who dwelt in the Lost or Hidden Island (afterward known as Cephalonia), who in her younger days had been the mother of Neptanebus, King of Eygpt, the father of Alexander the Great. Seven hundred years later, Julius Cæsar, then on his way to Thessaly, tarried in this island, and being informed by this maiden (whose charms were most enduring) that he was destined to overcome the great Pompey, he was so pleased that he offered her his hand in marriage—and became the father of Oberon. The birth of this prince was attended with great magnificence, and all the fairies of the realm were present except one, who, unhappily, was forgotten. The other fairies bestowed upon the babe a magic horn of wonderful properties, which, when blown gently, inspired all, not of perfect purity who heard its tones, with such extravagant mirth that they danced until they dropped with fatigue; and if blown vigorously, it would summon a tremendous army. But the fairy who had been slighted, vented her spite by decreeing that he should not grow after his third year, atoning finally for this cruelty, by making him "the most beautiful of nature's works." Other gifts were his: he could read the thoughts of other men as if they were his own; by a simple wish he could transport himself and others from place to place; and in the same manner, castles, palaces, gardens, and banquet arose at his desire. And he also told Huon that as a Christian, and King of Mommur, a seat was prepared for him in Paradise. During his visit in the kingdom of the dwarf, Huon is served with every luxury, and as he is about to depart he is loaded with gifts, among which is the enchanted cup that fills with the costliest wine when touched by the lips of a guiltless man. As we have specially to do with Oberon, it is sufficient to say of Huon here that through the former's assistance he was enabled to accomplish the difficult tasks which had been set, but that having denied his faith in order to obtain admittance to the Emir's palace, he and the Emir's daughter, whose affections were captured by the audacious young Christian, endured many hardships before a final reconciliation was effected with the Emperor. When Oberon appears again, he feels his end approaching, and informing Huon that he is to succeed him as King of the fairies, he retires to await the conclusion of his days. The story properly ends here, but an important addition has been made by a later hand which carries events up to Oberon's death. Having given his last instructions to his successor, he commended his people to him, charged him to erect an abbey before the city in the meadow which he had

loved; "then falling asleep in death, a glorious troop of angels scattering odors as they flew, conveyed his soul to Paradise." The supposition that this story is the production of Villeneuve is rendered more probable by the fact that an identity has been established between Oberon and Yon, King of Bordeaux, in the "Quatre Filz Aymon," which is known to be the work of this author. It has also been observed that Oberon is the same as Lo Re Ivone, prince or duke of Guienne in Bojardo and Ariosto. The Oberon of the French romancists is the Elberich or Alberich of the German Heldenbuch and the Nibelungenlied. In the former collection, Otnit, a legendary Emperor of Lombardy, gains a Saracen wife by the aid of the dwarf Elberich just as Huon does through the friendship of Oberon. While Albrich of the Nibelungenlied appears as the guardian of the magic cape which Siegfried obtains from him. In one of the latest of the French fablieux, "Isaie le Triste," the witty and deformed dwarf Tronc is Oberon, whom destiny has compelled to assume another form for a certain period of years. The fairy bugle which set all evil men dancing, reappears as the magic violin or the enchanted pipe of the German popular tales; and the brimming cup is the mystic vessel of the Sangrael of the Arthurian romances. Ward says, in his "History of English Dramatic Literature," that Shakespeare undoubtedly obtained his idea for the whole machinery of Oberon and his fairy Court from "Greene's Scottish History of James V," published about 1590, only a few years before "Midsummer Night's Dream." Ben Johnson's masque of Oberon summarizes the exploits of the fairy King; and he had already made his appearance under the auspices of "Rare Ben" in his earlier play, "Lust's Dominion" (1600).

Weber has composed an opera entitled "Oberon," and the great romantic poem of Wieland has, through Sotheby's translation, become familiar to all readers. "Shakespeare," Halliwell says, "founded his elfin world on the prettiest of traditions, and clothed it in the ever-living flowers of his own exuberant fancy."

According to a popular fable, the name "Kensington Gardens" is a corruption of "Kenna's town-garden," Kenna being Oberon's daughter who in that locality once revived her dead lover Albion, whom Oberon had slain for his presumption.

SCOURING THE WHITE HORSE.

Rich as England is in historical monuments there is none more remarkable than the White Horse of Berkshire, in the parish of Uffington, which lies among the Chalkhills that form the continuation of the Wiltshire Downs, about five miles from Farringdon. The colossal figure which bears this name is an excavation in the turf—about two feet in depth, made on the side of a steep green hill—exposing the white chalk of which the hill is composed.

In 1738, Francis Wise, an antiquary who then visited Berkshire, wrote to another eminent antiquary, Dr. Mead, and described the figure of the horse, as being "executed in so masterly a manner that it may defy the painter's skill to give a more exact representation of the animal." This was an enthusiast's impression, off-set by Camden's observation that it was, he "knew not what shape of a horse fancied on the side of a white hill," and an irreverent modern writer declares it is "like a greyhound."

None of these opinions are really just, for while by no means adhering in its outlines to the fundamental principles of physiology, the rude cutting of the turf, when viewed from the valley below, displays a sufficiently recognizable delineation of a white horse in the act of galloping; its length being about three hundred and seventy-four feet, while the space which it occupies is said to be nearly two acres. And on a bright day when the sun is shining upon it, it may be seen at a distance of nearly fifteen miles.

The history of this memorial is shrouded in a mysterious antiquity; and until 1859—when Thomas Hughes put forth his interesting and spirited work on the subject—no effort had been made to collect the stray traditions which have associated it from the earliest period with the most important events of English history.

Stories floating in the memories of old

men, scraps of antiquarian lore, bits of odd rhymes, and an occasional reference in the writings of the old monks, have helped to nurse the popular belief that the White Horse was carved to commemorate the history of King Ethelred and his brother—afterward Alfred the Great—over the Danes, at Ashdown, in 871. The old Saxon Chronicle, written by Asser, the contemporary and friend of Alfred, relates the story of this battle: "When both hosts had fought long and bravely, the Pagans occupying the higher ground, and the Christians coming up from below, the former no longer able to bear the attack, took to a disgraceful flight, and the Christians followed, slaying all they could reach until it became dark."

Out of the "King and nine Pagan earls" who were slain within the year, six fell at Ashdown. It was Alfred's crowning mercy, and so he felt it to be, and in memory of it caused his army (tradition says) the day after the battle to carve the White Horse (that animal being the arms of the Saxon standard, and naturally a rude affair) on the hillside just under the Castle, where it remains to this day.

Wise says ("Antiquities of Berkshire"), "If ever the genius of King Alfred exerted itself, it did so in the matter of this trophy. The situation of affairs would not permit him to expend much time, nor his circumstances much cost, in effecting one. Nor did the country afford materials proper for a work of this kind. Unable, therefore, to raise, like other conquerors, a stupendous monument of brass or marble, yet he has shown an admirable contrivance in erecting one magnificent enough, though simple in its design, executed with little labor, and no expense, that may exist when the Pyramids are no more."

It is true that four distinct spots are pointed out as the site of the battle, but the top of White Horse Hill, eight hundred and ninety-three feet above the sea, is generally preferred, because the traces of an ancient encampment are there discernible, consisting of a plain more than eight acres in extent, surrounded by a rampart and ditch, the inclosure being popularly known as Effington Castle, immediately above the White Horse.

The extremities of this animal's hind-legs, from their situation, became, in time, quite filled up by the rains with the washings from the upper parts; so that on a very close view, the tail, which does not suffer the same inconvenience, appears to be longer than the legs. The turf also crumbles, and falls off into the exposed chalk, so that if the preservation of this monument were dependent only on the natural continuance of the original outlines, the whole figure would long since have been obliterated.

But "from time out of mind," a custom existed among the inhabitants of this, and the neighboring parishes, known as the ceremony of "Scouring the White Horse," during the celebration of which, after their labors of cleaning were over, the scourers were entertained at the expense of the lord of the manor—now Lord Craven, who owns the White Horse. With shovels and besoms and every available utensil they would scrape and scour the old horse until his white body was as bright and clean as a new sixpence, and while they worked they sang this song:

"The owld White Horse wants zetting to rights,
And the Squire hev promised good cheer,
Zo we'll gee un a scrape to keep un in zhape
And a'll last for many a year.
A was made a lang, lang time ago,
Wi a good deal o' labor and pains,
By King Afred the Great when he spwiled their consate,
And caddled they wosbirds the Danes."

The fête which followed lasted for several days, during which time all manner of rustic sports and games were engaged in with the most ardent enthusiasm.

There were broken heads from backsword play, and sprained ankles from the running and jumping matches, to say nothing of the physical wreckage entailed by the plentiful feasting; but all these natural consequences of a genuine old English holiday were accepted with the best possible grace, and the festival was a matter of pride and enjoyment to all concerned.

The White Horse has given its name to the Vale and Hill of Uffington ever since the time of Henry I, for there are cartularies of the Abbey of Abingdon in the British Museum, which prove it; and Wise states

that the scouring was an established custom in his time (1836); but there seems to be very little record of all the gatherings which took place between that date and 1755.

The particulars of the celebration which occurred in 1776, have been preserved in a printed handbill which was published for that event. The following are some of its principal features:

"The scouring and cleansing of the White Horse is fixed for Monday, the 27th of May; on which day a Silver Cup will be run for near White Horse Hill, by any horse that never run for anything.

"Between the heats will be run for by Poneys, a Saddle, Bridle and Whip.

"The same time a Thill harness will be run for by Cart-horses, in their harness and bells; the carters to ride in smock frocks without saddles; crossing and jostling, but no whipping allowed.

"A flitch of Bacon to be run for by Asses.

"A good Hat to be run for by men in sacks, every man to bring his own sack.

"A waistcoat, 10s. 6d. value, to be given to the person who shall take a bullet out of a tub of flour with his mouth in the shortest time.

"A cheese to be run for down the White Horse Manger. Smocks to be run for by ladies, the second best of each prize to be entitled to a Silk Hat.

"Cudgel-playing for a gold-laced Hat, and a pair of buckskin Breeches; and Wrestling for a pair of silver Buckles and a pair of pumps."

This gives a very fair idea of the pastimes which distinguished these rural assemblages. In strange contrast to the happy-go-lucky style in which the old festivals were conducted, with no prizes in money, is the modern bill, for the same occasion in 1859; drawn up in the form of resolutions, properly and formally signed and attested, the prizes being almost exclusively in "coin of the realm."

The next Scouring came on Whit-Monday, 1780, when to the usual festivities was added "a jingling match, by eleven blindfolded men, and one unmasked and hung with bells, for a pair of buckskin breeches." From that time until 1825, the Scourings recurred at intervals of about five years; but after that date until 1838, being a season of much excitement, the quiet folk of the Vale were too much taken up with Catholic Emancipation and Reform, to have any heart or leisure for amusement.

In 1838 the old custom was revived under the patronage of Lord Craven, an auspicious year for the old White Horse of England, too. Once again they sang their scouring song:

"There'll be backsword play, and climmin the powl,
And a race for a pig and a cheese;
And us thenks as hisn's a dummell zowl
As dwont care for zish spwoorts as theze."

And in 1857, all the old, and a great deal of new enthusiasm, attended the celebration of which Hughes has given us such diverting details. Next to White Horse Hill is Dragon Hill—another historic spot—where St. George slew the Dragon, whose blood running down the side of the hill, left a bare space on which nothing—not so much as a thistle—can be made to grow, to this very day.

The White Horse of Berkshire has two rivals in the Red Horse of Warwickshire—so called because cut on a reddish clay soil—and the White Horse of Kilburn. The latter is but the monument of a youthful reminiscence, said to have been made in 1857, by a Mr. Taylor.

There is also another modern White Horse in Dorsetshire, which bears no less a rider than his Majesty King George III; equipped in cocked-hat and boots, he overlooks the grassy downs and bay, seemingly so life-like, that the observer involuntarily exclaims in humble imitation of his royal self, "What, What!"

England is not alone in such memorials. In the neighborhood of Tours, it was at one time the custom for the entire population to turn out and "scour" the rude figure of a huge hammer roughly sculptured upon a high hill. It has no printed history, but from time immemorial it has been associated with the name of Charles *Martel* (Hammer) and his great victory over the Saracens (732).

Similarly honored is the great eagle cut out of a hill-side in Hungary, to which is

joined the name of Eugene, Prince of Savoy, and the memory of the day (August 16, 1717), when,

> "The old black eagle flying,
> All the Paynim powers defying,
> On we marched, and stormed Belgrade."
> "Prince Eugene," Anon. (German).

QUERIES.

Faute d'un point, etc.—What is the origin of the French phrase "Faute d'un point Martin perdit son âne?"

A. D. G.

CAMDEN, N. J.

The story goes that a priest, Martin by name, who had been appointed abbot at a place called *Asello*, ordered an inscription to be placed above the gate:

"Porta patens esto, nulli claudatur honesto." (Let the gate be open, to no honest man be closed.) But the painter misplaced the stop (*point*) and made it read:

"Porta patens esto nulli, claudatur honesto." (Let the gate be open to no one, be closed to an honest man.)

When the Pope's attention was called to the inscription Martin was deposed and his successor added: "Pro solo puncto caruit Martinus Asello." (Martin lost Asello merely for a single comma.)

The word *Asello*, however, means in Latin an ass, and this gave rise to the proverb.

Blue Blood.—What is the origin of this phrase? CITY.

PHILADELPHIA, PA.

The expression "blue blood" had its origin in Spain, and was applied to the aristocracy of Castile and Arragon. After the Moors were driven out of Spain, the aristocracy was held to be those who could trace their lineage back to the time before the Moorish conquest, and especially to the light-complexioned Goths. Their veins naturally appeared through their skin of a blue color, while the blood of the masses, through their intermarriage with the Moors, showed dark upon their hands and faces.

Darling Nellie Gray.—Is the author of this poem known, and if so, is he still alive?

ALICE C. PELTZ.

CINCINNATI, O.

A local newspaper says:

"There is a little green mound and humble marble slab in a secluded corner of Otterbein Cemetery, about twelve miles north of Columbus, O., which marks the grave of the author of that famous ballad, 'Darling Nellie Gray.' A visitor to the spot learns from the inscription on the stone that it is the last resting-place of Benjamin Russell Hanby. The seclusion of the tomb, the neglect shown it by all save a few relatives, and the general ignorance of its location form another illustration of the forgetfulness of the human race. Notwithstanding the grave of the author of 'Darling Nellie Gray' is forgotten and neglected, his own beautiful ballad has sculptured out for him a monument of memory which will endure the changes of centuries to come."

Buss, Island of.—What is the Island of Buss? C. F. PETERSON.

NEW YORK CITY.

In 1578 Martin Frobisher, sailing homeward from America in the "Emmanuel Buss" (a vessel of Bridgewater), discovered a large, well-wooded island, twenty-five leagues long, southeast of Greenland, in latitude 57½ degrees north. The island (which was named Buss), was visited by Captain Z. Gillam (1668, etc.), and by Thomas Shepherd, in 1671, who made a map of the island, still extant. But the island itself no longer exists. As to whether it ever really existed opinions may possibly differ, but if human testimony is of any value we must conclude that the island was once a reality.

REPLIES.

Heathen Hymn in Christian Churches (Vol. iii, pp. 211).—We sometimes use the term *hymn* in the sense of hymn-tune. Thus, the common tune for the *Adeste fideles*, is called the Portuguese Hymn—very incorrectly, for it is not Portuguese. Now the

tune of "There is a Happy Land" is said to be a Hindu palanquin-bearers' song or chant. Is this the "heathen hymn" called for?

The South-Indian or Dravidian languages and literatures are rich in native hymns, sometimes startlingly like some of our Christian hymns. (See the writings of Bishop Caldwell and of his son, R. C. Caldwell.)

SILEX.

NEW JERSEY.

Words in English and German Language. —Your correspondent may consult with profit "Structure of English Prose," by John G. R. McElroy, pp. 133, 134.

SIXTY-TWO.

REFERRED TO CORRESPONDENTS.

Spider and the Bee.—I find this line in "The Fox," by Ben Jonson,

Sir Politick—Yes, sir; the *spider* and the *bee* oftimes suck from one flower.

Is there any earlier reference to this fable that is so extensively used by Swift in the "Battle of the Books"? [ED.]

COMMUNICATIONS.

Origin of Some Popular Sayings.—In glancing over the pages of an old magazine I chanced upon an interesting article the title of which was, "Odd Phases in Some Popular Phrases." Among the many accounts of old saws which were given, I found the following to be the most entertaining. There are few persons, perhaps, who perfectly understand the phrase, "gone to pot," which is of Asiatic importation it is affirmed, and originated in this way: "A tailor, who lived near a cemetery in Samarcand, the birthplace and royal city of Timurleng or Timur the Great, had by his counter an earthen vessel into which he was accustomed to cast a pebble whenever a corpse was carried past, and by this means ascertained the number of daily interments." After a time the tailor, having paid the "debt of nature," and inquiries being made concerning him, the neighbors rather facetiously replied that he himself "had gone to pot," wittily intimating that the tailor, represented by a pebble, had at last come to occupy the earthen vessel.

A near relation to the above is this one, "kicked the bucket," which had its origin in the tradition that a wealthy but eccentric cooper "hung himself to a beam while standing on an inverted pail, which he then spurned from beneath him," thereby doing really what many a wretched being has done since figuratively.

The old saw "scraping an acquaintance," is considered classical. The Emperor Hadrian, whose reign my informant considers one of the happiest periods in Roman history, did, upon one occasion, enter the public bath, and recognized in an old soldier whom he saw scraping himself with a tile instead of a flesh-brush, a fellow-campaigner. "Pitying the necessity which compelled one who had fought so bravely in the defense of the 'S. P. Q. R.,' to use such a substitute, the Emperor ordered the veteran to be supplied all necessary toilet articles and a large sum of money." Of course, the story soon became known, and when Hadrian revisited the bath he found a number of old soldiers busily engaged applying tiles to the surface of their bodies. Understanding the hint, the Emperor wittily remarked, as he withdrew, "Scrape one another, gentlemen; you will not scrape acquaintance with me."

"In the nick of time" is an expression which arose from a custom in vogue many years ago. Accounts were kept by means of a "tally," which was composed of two sticks, one retained by the seller and the other retained by the purchaser. Whenever a business transaction took place corresponding notches were cut in the sticks.

"Just the cheese," which sounds so much like slang, is in reality Oriental. It means "just the thing." "Cheez being the Hindustane for the latter word."

"No great shakes" is an expression of opprobrium often used toward ill-conditioned persons. The belief was and is current that the character can be estimated by the manner of shaking hands, hence the

phrase, for the better illustration of which I append the following verse from "Ritson's Miscellanies."

"For the hand of the heart is the index, declaring
If well or if ill, how its master will stand;
I heed not the tongue of its friendship that's swearing,
I judge of a friend by the shake of his hand!"

E. D.

Legend of the Aspen-tree.

O mother, dear mother, pray tell me
Why quiver the Aspen-leaves so?
All the other green leaves in the forest
Are still when the winds cease to blow.

But the Aspen-tree's leaves ever quiver
As though smitten by autumn's chill rain,
And I think by their tremulous shiver
That the heart of the tree feeleth pain.

Thus answer'd the mother appealed to,
"Come hither, my darling, to me;
And I'll tell you the sorrowful legend
Of the quivering Aspen-tree.

"Years ago when on Calvary's summit
For mankind our dear Master died,
That our souls might be cleansed in the flowing
Of blood from His spear-rended side.

"When He hung for three hours in agony,
Man's sin-fettered spirit to free,
The cross which had witnessed His suffering
Was formed of an Aspen-tree.

"Since that death which gave life to the world,
In the sunshine merry and bright;
In the warm, still air of a summer noon,
And the hush of the balmy night.

"Through all the successive ages,
So runneth the ancient lore,
The Aspen-leaves have quivered
And will quiver evermore."

E. DeCrosse.

Wigwam (Vol. iii, p. 238).—*Wigwam* as a name for a kind of shoe, is often called a *wigwam slipper*, or *wigwam moccasin;* meaning a moccasin to be worn in the wigwam. I have been told that the wigwam slipper was invented and first manufactured at Orono, Maine; as to the correctness of this statement I can say nothing.

Eustis.

New Jersey.

Wickiup.—This word is very common in the Rocky Mountain region, and means *a booth*, or an extemporized shelter, as of boughs. It belongs to the language of the Ute Indians. Dr. Weir Mitchell, in his novel, *Far in the Forest*, makes a Pennsylvania (!) woodsman say, "We can build a *wickiyup* may have become half-naturalized in Pennsylvania, but I much doubt it. Elias.

New Jersey.

Kangaroo (Vol. iii, p. 226).—Haldeman's *Etymology*, p. 116, derives this word from the West Australian name *Kang-aranga*, a female kangaroo, literally "a carrier," because she carries her young in a pouch; *gang-ow*, to carry; South Australian *Kangariburka*, a bearer. I believe, however, that there is some question as to the correctness of this, or any other etymology thus far offered. X X X X.

Philadelphia, Pa.

New Jersey Dialect Forms (Vol. iii, p. 225).—*Eyeable*, in the sense of *comely*, is a word I have heard in Camden County.

Titus.

New Jersey.

Dialect Words.—In North Carolina, land which suddenly and unaccountably fails to produce crops is said to *french;* such land is *frenchy*. In Florida, the term *swampy hammock* (for a certain description of land), is sometimes abbreviated to *swammock*. (See Helen Harcourt's recent book on Florida.) Balbus.

New Jersey.

New England Dialect Forms (Vol. iii, p. 255).—The plurals in *en* heard in New England includes *housen* for houses; *pullen*, for hens (Maine: found in Bunyan's *Holy War*, etc.). *Killick* or *Kellock*, for a small arbor, is common in New England; *Dresser* is heard in Massachusetts, to some extent, for cupboard. *Gear*, for *to harness*, is rare in New England, but common in Pennsylvania. *Wain*, for wagon, is heard in Western Massachusetts. *Thill* and *fill* for a wagon-shaft, are common in parts of New England; so is *hold-back*, in the sense indicated on page 255. *Winrow* or *windrow*, is also a common New England term. *Gals* for girls, is common; so, locally, is

traipse ; hyper (slang), for *hurry*, is very local but is heard ; *Johnny-cake*, *hard-tack*, and *succotash* are common terms ; *ornary* is unknown in New England, but is very common in Pennsylvania ; *blatherskite*, *dabster*, and *gawk*, are common everywhere. *Tanglefoot*, *bender*, *sis*, *axed*, *chaw*, *jag*, are all common New England words. I never heard *disremember* or *snew* in the Yankee country. I have heard of *sad-irons* in New England. *Seep*, *seeping*, and *seepage*, for leakage through the earth, are terms much used by engineers on both sides of the Atlantic. *Banty* for *bantam*, is common in Massachusetts. TOBIAS.

Think that Day, etc. (Vol. iii, p. 257). —This line seems to me to reflect the feeling of the *diem perdidi* of the Emperor Titus. LOTUS.

"Notes on Words" (Vol. iii, p. 256). —"Seep" is a common Scotch word for the percolation of water. To "seep" potatoes in or to "let them seep" is to let the water drain off them when boiled before removing them finally from the fire. "*Seep*" is from the same root as *sip*, *sup*, *soup*, etc., and is onomatopoetic. "Sad" is another common Scotch word, especially applied to any soft or spongy substance that has become, or been made solid. By adding the affix *en* we make it a verb. Thus, in directing how to transplant a tree or shrub, we say—"be sure to '*sadden*' the earth round its roots." "*Factor*," in Scotland, means an agent of any kind, but especially the agent on a nobleman's or great laird's estate, who, by the way, is often a greater, and not rarely, a richer man than his principal. He is often also called his "doer," and readers of Sir Walter Scott know the *double entente* implied in the latter epithet. Burns' "Twa Dogs" tells of the "Factor." J. H.

PHILADELPHIA, PA.

New Jersey Dialect Forms (Vol. iii, p. 255).—I incline to think Mr. Lee is right in associating "*Gear*" with "*Graith*." The latter word is simply the German "*Gerath*," and in its wider sense means apparatus of any kind. "The schooner was a tidy little thing * * * well set wi' *gear*" ("In Exchange for a Soul," by Mary Linskill). Thus in Scotland it designs a horse's harness, a coal-miner's tools, etc. When a miner is said to "lift his *graith*," the meaning is that he has gone on the strike. Still we have (Jamieson) Icelandic and Danish *jeis*, a lance, arms. "*Gear*," in Scotland, means property of any kind save real estate, but especially money. I have already said that Lowland Scotch preserves many forms lost in modern English. The fact that the same holds in regard to our own colloquial speech helps to account for Scotchmen finding so many of what they regard as exclusively Scotch words in America. J. H.

PHILADELPHIA, PA.

At Sixes and Sevens (Vol. iii, p. 254). —It strikes me that the most natural explanation of this phrase is overlooked in the article in your issue of September 28. We all know the predilection of our ancestral saw-makers for rhyme or jingle ; indeed it is exemplified in more than one of the examples quoted, *e. g.*,

"All uneven like six and seven,"

and

"At odds and evens like sixes and sevens."

What more natural, then, than to say "uneven" (that is, at odds) "like six and seven."

The fact that six and seven are the only alternative numbers under the "teens" lends countenance to my suggestion. J. H.

PHILADELPHIA, PA.

Song-Lore (Vol. iii, p. 274).—The same story under the title "The Naughty Boy" may be found in Hans Andersen's "Wonder Stories Told for Children." W. W. R.

PHILADELPHIA, PA.

Transformation of Names (Vol. iii, pp. 71, 153, 262).—From Aurelius's *History of New Sweden* (Eng. trans., pp. 193, 194) I collect the following instances of changes from Swedish family names to anglicized

forms: Bengtsson to Bankson; Hulking to Fulling (Hulings?); Göstafsson to Justisson and Justis (Justice); Kyn to Keen (Kean?); Coln to Culen (Culin); Hesselius to Issilis; Colsberg to Colsbery (Colesberry); van Neman to Vanneman; Didriccsson to Dereckson; Cock to Cook and Cox; Hindricsson to Henderson; Marten (Swedish *a*) to Morton; Iwarson to Ivarson; Joccom to Yocum; Swan and Swanson to Swen and Swenson; Bonde to Boon; Jonasson to Jones; Hoppman to Hoffman; Wihler to Wheeler.

Gear (Vol. iii, p. 255).—This word is also used as a synonym for "fight." In Gloucester Co., N. J., I have often heard "*gear* him" used, meaning "fight him."

Jenny Kissed Me (Vol. iii, pp. 110, 238).—I have regretted these many years my responsibility for the error that Carlyle received a pension. It was Leigh Hunt who got the pension, £200, in 1847. He was at that time almost like a member of the Carlyle household; they had been deeply interested that he should obtain the pension, and when he entered with the happy news Mrs. Carlyle kissed him. The kiss and the verses (of course, never meant for publication) are surely creditable to the lady and the poet, and so characteristic of both that they do not appear to me doubtful. I read the story nearly forty years ago, I should say, in the *Richmond Examiner*, edited by my cousin, the late John Moncure Daniel, but cannot say whether the paper was responsible for the blunder about Carlyle.

MONCURE D. CONWAY.

NEW YORK CITY.

Gerrymandering (Vol. iii, pp. 232, 261).

From the *Nation*, September 26, 1889.

SIR:—Allow me to say to your correspondent, "A. I.," that in this State we are perfectly familiar with the performance called *gerrymandering* in the precise sense given to it by the "Encyclopædic Dictionary." Whatever may be the correct pronunciation of Mr. Gerry's name in the current derivative, the *g* is always pronounced like *j*. Bartlett's "Dictionary of Americanisms" gives a concise history of the word "gerrymander." Its pronunciation is doubtless a case of attraction brought about by the familiar abbreviation "Jerry" for Jeremiah. There is no occasion for taking our English cousins to task for mispronunciation in this case, though the alternative spelling is clearly without authority. Besides, we should not be too ready to cast stones at them for mispronouncing our proper names, as we sin quite frequently in respect to theirs.

C. W. SUPER.

OHIO, September, 1889.

[It is rash to affirm, but we apprehend that in New England, of which Elbridge Gerry was a native, gerrymandering is commonly and correctly pronounced with a hard *g*.—*Ed. Nation.*]

Dagobert and his Dogs.—In an old ballad occurs the following in the 13th couplet:

"Les chiens de Dagobert
Etaitent de gale tout couverts:
Le grand saint Eloi,
Lui dit: 'O mon roi,
Pour les nettoyer
Faudrait les noyer,'
—Eh bien! lui dit le roi
Va-t-en les noyer avec moi."

[ED.]

Whipping in.—Trevelyan says "Early History of Charles James Fox," chap. v.: "The ministers brought back from Paris those of their men who had anticipated the recess * * * and it was an allusion which Burke made in the course of the evening to the industry of the Treasury officials that first rendered the term 'whipping in' classical." [ED.]

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118).—In a letter to T. L. Peacock, dated Ravenna, August 10, (?) 1821, Shelley writes:

"Lord Byron's establishment consists, besides servants, of ten horses, eight enormous dogs, three monkeys, five cats, an eagle, a crow, and a falcon; and all of these, except the horses walk about the

house, which every now and then resounds with their unarbitrated quarrels."

[ED.]

Leading Apes (Vol. ii, p. 224.)—In Fielding's "Tom Thumb the Great," Act ii, Scene 4.

Hunc.—

"Oh! happy sound! henceforth let no one tell
That Huncamunca *shall lead apes in hell.*"

[ED.]

Apple Jack (Vol. iii, p. 255).—Compare John Philips' "The Splendid Shilling."

"Thus do I live, from pleasure quite debarr'd,
Nor taste the fruits that the sun's genial rays
Mature, *John Apple*, nor the down peach," etc.

Month's Mind (Vol. i, p. 245).—See Farquhar "The Recruiting Officer."

Cos.—"Wawns! I have *a month's mind* to go with him." [ED.]

Damns with Faint Praise.—Bartlett in quoting this line of Pope's calls attention in a foot-note to P. Fletcher's "Purple Island," canto vii,

"When needs he must, yet faintly then he praises."

It may be well also to have in mind Wychesley's line, "The Plain Dealer," * * * "and libels everybody with dull praise." [ED.]

Asturias.—In the article "Spain," Encyc. Brit., Philadelphia reprint, p. 309, *the Asturias occurs* once; *Asturias* without *the* once; on p. 310 *the Asturias* occurs twice. If R. G. B. will give me time I will send him examples without number of *the Asturias* in good English books. G.

PHILADELPHIA, PA.

New Jersey Dialect (Vol. iii, pp. 255, 256).—Of the words cited by Mr. Lee the following can be compared with English provincialisms.

Dabster. Wright ("Provincial English Dictionary") gives "*Dabster*, a proficient. *North.*"

Flirch. Wright has "*Flurch*, a great quantity. *North.*"

Gawk. Wright has "*Gawk*, a fool *North.*"

Quilers. Wright has "*Quoilers*, the breeching; or that part of a cart-horse's harness which is placed behind to enable him to hold back the cart, when going down hill. *Hampsh.*"

Spoomin'. Wright gives "*Spoom, v.*, to go right before the wind without any sail. An old naval term."

Thill. "*Thill* (*A. S.*), a cart-shaft."

Traipsing. Wright has "*Traipse, v.*, to creep along, and *Trapes, v.*, to wander about. *Trapesing*, slow; listless. *North.*" Poole gives in Stafford Dialect, "*Trapse*, to wander about."

In his "Glossary of the Dorset Dialect," (1886) Barnes has "*Dabster*, one skillful in a game or art;" and "*Trapes*, spoken of a woman, one who tramps about boldly through thick and thin, more heedful to make way than to be spotless." *To Trapes*, "She's always a *trapesèn* about."

A. F. CHAMBERLAIN.

TORONTO, ONT.

BOOKS AND PERIODICALS.

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NOTES.

TARRING AND FEATHERING AS A PUNISHMENT.

(Vol. i, p. 222.)

The practice of inflicting the loathsome mode of punishment known as "tarring and feathering," is commonly attributed to the Americans, together with many other customs, which, being forgotten in the land of their birth, but retained to some degree in this country, have come to be stamped as "Americanisms." There is no way of determining the exact date at which this species of torture was invented for the suffering and humiliation of its victims, but we have ample evidence that it is an institution of very many years' standing being at least seven hundred years old.

We find in Rymer's "Fœdera," and in "Annales Rerum Anglicarum" of the old English historian Hovenden (time of Henry III)—the latter of whom is quoted by Hook in his "Lives of the Archbishops of Canterbury"—that the earliest known in-

stance in which this particular sort of punishment is recorded, occurs in Statute 1 of Richard I, 1189. It seems that the prudent Lion-heart, before embarking on the third crusade, laid down certain laws for the regulation of his fleet on its way to the Holy Land.

Among others, it was enacted, that "A robber who shall be convicted of theft shall have his head cropped after the manner of a champion, and boiling pitch shall be poured thereon, and then the feathers of a cushion shall be shaken out upon him, so that he may be known, and at the first land at which the ship shall touch, he shall be set on shore." From the minuteness with which the directions are given for the execution of this process, people have been led to suppose that the valiant Richard was the original deviser or reviver of this plan for reconstructing "Plato's man;" but it is wisely urged, if this be the fact, it seems singular that such a piece of barbarity should have taken its rise on so solemn an occasion as the preparation for a crusade.

In 1623, while in Spain, whither he had gone to accompany Lord Digby's embassy, and settle some dispute about the unlawful seizure of an English vessel, James Howell, the famous letter-writer, records the strange behavior of a man whom he calls "that boisterous Bishop of Halverstatt." This is doubtless a *nom de guerre*, but whoever he may have been, he at one time rented a place in Spain near which there were two monasteries of nuns and friars.

These establishments he entered, and having "caused divers feather beds to be ripped up, and all the feathers to be thrown into a great hall, the nuns and friars, with their bodies oiled and pitched, were thrust into their midst, and tumbled about among the feathers." It is not surprising to learn that for this act the people "presaged the bishop an ill death," which he richly deserved, if he had it.

Jesse, in his "Memorials of London" (2d S. ii, 373), records another case of tarring and feathering, which occurred in London in 1696, when the inhabitants of the Savoy (a hospital for poor persons) thus dealt with one who had presumed to enter the precinct to demand a debt from a person who had taken sanctuary there. It is stated to have been their usual custom, and after the tarring and feathering process was completed, they carried the luckless bailiff in a wheelbarrow into the Strand and bound him fast to the May-pole.

As an instance of the prevalence with which Englishmen accepted the theory of an American origin for the practice of tarring and feathering, may be quoted the following remarks which were made at one of the "breakfasts" given by the poet Rogers. Sidney Smith was present, and the conversation had turned upon American birds. "My dear Rogers," said Smith, "if we were both in America we should be tarred and feathered, and, lovely as we are by nature, I should be an ostrich and you an emu."

As this was shortly after the American Revolution, it is possible that Smith was thinking of the "Notices to Tar and Feather" which were issued in America very freely and of which he probably saw and heard much.

There are, in King's book of "Wonderful Things," copies of the original hand-bills of the committee for tarring and feathering; they are of singular interest, both for the sake of their connection with the present subject, and because they were the earliest emanation of the spirit that led to England's losing her American colonies, and the consequent independence of the United States. The following are extracts from these hand-bills:

"To the Delaware Pilots.

"The regard we have for your character, and our Desire to promote your future Peace and Safety, are the Occasion of the [third] Address to you. [Then mentions the captain of the vessel they are to watch out for.] We know him well, and have calculated to a Gill and a Feather how much it will require to fit him for an American Exhibition; and we hope no one of your Body will behave so ill as to oblige us to clap him in the cart along Side of the Captain. The Ship Polly is an old *black ship*, and Captain Ayres is a *thick, chunky fellow.*

"as such Take Care to Avoid Them.
"Your Old Friends,
"Phila., Dec. 7, 1773. The Committee for Tarring & Feathering."

A few weeks before this a similar warning had been sent to Captain Ayres, then on his way from London to Philadelphia.

"Dear Sir:—We are informed that you have, imprudently, taken charge of a Quantity of Tea; which has been sent out by the India Company under the *Auspices of the Ministry*, as a Trial of American Virtue and Resolution. We have concluded to advise you—that, taking Time by the Forelock, you may stop short in your dangerous Errand. Secure you Ship against the Rafts of Combustible Matter which may be set on Fire and turned loose against her; and more than all this, that you may preserve your own Person, from the Pitch and Feathers that are prepared for you.

"We are nominated to a very disagreeable but necessary Service. To our Care are committed all offenders against the Rights of America, and hapless is he whose evil destiny has doomed him to suffer at our Hands. What think you, Captain, of a Halter around your neck, ten Gallons of liquid Tar decanted on your Pate, with the Feathers of a dozen wild Geese laid over that to enliven your Appearance? Only think seriously of this—and fly to the Place from whence you came—fly without Hesitation, without the Formality of a Protest—and above all, Captain Ayres, let us advise you to fly without the wild Geese Feathers.
"Your Friends to serve,
"Phila. Nov. 27, 1773. The Committee."

One of the Ancient German legends connected with the Freishütz, tells of an expedient of the tar-and-feather order to which a fowler and his wife resorted in order to cheat the Devil. The fiend was to return at the expiration of seven years, according to the usual custom, but he was not to claim the fowler's soul which had been promised to him, unless he could name the animal at which he desired him to fire.

The woman having daubed herself thoroughly with *molasses*, rolled over and over in a heap of feathers emptied from her best bed for this purpose. Then she hopped and skipped about the field where her husband stood parleying with Old Nick. "There's a shot for you, fire away," said the Devil. "Of course I'll fire," said the Freishütz, "but our agreement is canceled unless you can tell me what kind of a bird it is." There was no help for it; the Devil had to own himself nonplussed, and off he fled with a whiff of brimstone which nearly suffocated the Freishütz and his good woman.

This was a very primitive process; but in the Norse tale of "Not a Pin to Choose between them," a wily butcher dips an old woman in a tar-barrel and rolls her about in a heap of feathers in the most approved fashion while she is in a sound sleep; and when she awakes, she is so dubious of her own identity, that she is in as great a perplexity as the Devil in the previous tale.

Thus we see that tarring and feathering is a practice known in the realm of fancy as well as in the rigid code of the lion-hearted King.

THE ORIGIN OF THE UMBRELLA.

The umbrella of our day—so lightly esteemed that fairly honest men take no care to return one that has been borrowed—is the last and youngest of a noble line which has a pedigree of venerable antiquity. It appears in the ancient sculptures of all the great kingdoms of the earth, and boasts of descent from the symbolical sunshades of Nineveh, Egypt, India, and China. Among these peoples it was typical of death, and dominion over life; an emblem of authority which conferred a gorgeous splendor on religious pomp, and inspired the beholders with awe.

The recent discoveries at Nineveh, whose results are shown in the bas-reliefs brought to England by Layard, and now in the British Museum, reveal the fact that the umbrella was generally carried over the Kings in times of peace and war. It was edged with tassels, and finished at the top with a flower ornament, while from the side depended a long piece of silk which protected the royal person from sun or scrutiny. From time immemorial to be allowed to carry a single umbrella was a considerable distinction in the East; and to this day, to be

"lord of many umbrellas" is synonymous with "sublime leadership."

The Mahratta princes who reigned at Poonah and Sattara, bore the title of "Ch' hatra pati,"—"Lord of the umbrella," which superb designation was probably the origin of the word "satrap," which Herodotus and early Greek writers apply to the Persian Governors. The King of Asia was proud to call himself "King of the White Elephant and Lord of the Twenty-four Umbrellas;" and we all recall the imposing character which his huge umbrella lends to the modern "Mikado" of Japan.

In the Kingdom of Siam, the use of the umbrella was permitted only to Europeans and native men of rank; those like ours, having only one round, were the least honorable and were used by most of the Mandarins; others, which had many rounds about the handle, as if several umbrellas fixed one upon the other, were for the King alone. Another sort called "Clots," having only one round, but hung with two or three painted cloths suspended from the edges, were granted by the King to the "Sancrats," or superior of the "Talapoins." The latter carry still another kind, made of palmetto-leaf, cut round and folded; the folds being tied with a thread near the stem which is crooked like our S, to form a handle, the whole affair presenting, one might imagine, much the appearance of an article which Dickens' lovers affectionately remember as a "Gamp."

The umbrella held a mysterious connection with the traditions of superstitious faiths. When, in the fifth incarnation of Vishnu, the god went down into hell, he bore in his hand the same implement that Jonas Hanway used to carry about the streets of George the Third's London, to the great scorn and rage of hackney coachmen. And Dionysius, on his journey to the nether regions, took with him a specimen of the same ingenious contrivance as that extended by a footman over the head of Dr. Shebbeare to ward off the rain and various missles from that unfortunate man of letters while he stood in the pillory, in 1758 (an indulgence which was regarded as contempt of court, and brought rebuke and punishment upon those who permitted it).

In the painting and sculptures of Egypt we see Ethiopian princesses dashing along in their chariots with what looks like a modern umbrella, fixed to a tall staff so as to shelter the fair occupant.

From Egypt and the East the umbrella seems to have passed in to Greece. Pausanias and Hesychius report that at Alea, a city of Arcadia, a feast called "Scierra" was celebrated in honor of Bacchus, in which the statues of the rosy god was carried in procession, crowned with vine leaves, and placed upon an ornamental litter in which was situated a young girl, holding an umbrella over the image, to indicate the supremacy of the god.

In this use it was known as the "Skiadeion," and figured likewise in the festival of the Panathenea, where beautiful Athenian maidens, richly attired, walked in procession to the Parthenon carrying these shades, one of which, shielded the image of Athena herself.

Aristophanes, in his comedy of the "Birds," introduced Prometheus "muffled up and covered with an umbrella," for fear that Jove may see him from above. The Romans, who received the umbrella from the Greeks—among whom in later times it had a secondary use as an article of luxury among the women—introduced it as a canopy in their judgment-halls. And when these were converted into places of worship, it became the baldacchino; thus elevating a piece of feminine vanity into a symbol of temporal dominion and ecclesiastical authority, from which the cardinal derives his scarlet broad-brimmed hat.

In the church of St. John Lateran, built by Constantine, the great altar is placed under a canopy, or shrine, enriched with precious stones, and supported on four columns of *verde-antique*, the architrave of which rests on fluted pillars of bronze gilt, cast by order of Augustus out of the prows of the galleys taken at Actium.

From this dignified and exalted use, the umbrella again degenerated into a mere protection against the sun. In the unroofed Roman theatres, it became the custom for women and effeminate men to protect their complexions from harm by holding up coverings made of skin or leather,

capable of being raised or lowered at pleasure.

Although prevalent in Italy at a very early date, and proved to have been in early use in England by drawings among the Harleian MSS. (which represents an Anglo-Saxon fop of high degree taking the air under an umbrella made with ribs, held over his head by his body-servant) the *general* use of the umbrella was deferred until the eighteenth century.

Up to that time, it must be remembered, the umbrella was used only as a significant symbol of authority, or as a protection against the *sun*, not as a shelter against *rain;* so that really, our modern parasol is of greater antiquity than the article now called an umbrella.

In the time of James I, the majority of women, as well as men, scorned to screen themselves from the inclemencies of the weather by carrying the absurd little contrivance "made of leather, and hooped inside with divers little modern hoops and costing sometimes as much as a ducat," which Thomas Coryat, in his "Crudities," ridicules as an evidence of Italian frivolity. And some learned physician also discouraged their use as sun-shades, by announcing that their tendency to "gather heat into a pyramidal point from which it was cast perpendicularly upon the head," rendered their use dangerous.

Like the table-fork, however, the umbrella found its advocates as well as its enemies in London, and those who did not fear to urge that it was not impious for a hungry Christian to put pieces of meat into his mouth with a pair of steel prongs, were also bold enough to raise their voices in behalf of the new implement for preserving complexions and fine feathers, and it grew both in favor and fashion under the first two Stuarts.

Frequent mention of its use is found in the poets and other writers of that time. Drayton, in 1620, describes it as "able to shield you in all sorts of weather," and Beaument and Fletcher alluded to it in "Rule a Wife and Have a Wife," in the lines, "an umbrella to keep the scorching world's opinion from your fair credit." Every family of importance possessed at least one, to use in bad weather in handing a lady to her carriage; and every parish at a later date owned a huge one seven feet high and opening to a diameter of five feet, which the sexton carried into the churchyard and set into the ground to serve as a protection to the clergyman officiating at a burial.

The eighteenth century had half elapsed before the umbrella came into such general use that it was no longer regarded as a curiosity. Wolf, writing from Paris in 1752, speaks of them and wonders why "a practice so useful" is not introduced into England, "where there are such frequent showers." Shortly after this, in 1786, a man was found, who, having just returned from the East, and being in delicate health, did have the moral courage to appear in the streets of London with one. We are told, "a parapluie defeated Mr. Hanway's face and wig." Like many other social reformers who garner to their own fame the fruit of earlier labors, Jonas Hanway has gained the popular credit of having been not only the first to carry an umbrella, but the very inventor of the article. It is quite true that Hanway was a great philanthrophist and benefactor of his race—the Magdelene Hospital, of London, will bear witness to that fact—but he was not the inventor of the umbrella, nor was he the first to carry one, although undoubtedly among the first.

Each large town of England retains a memory of the first umbrella seen in its streets. In Edinburgh it was a popular physician named Spens, and in Glasgow Mr. John Jameson, surgeon, who, in 1782, brought one home with him from Paris, who thus proved themselves "men of nerve" in every sense. When John Macdonald, the biographer and footman, ventured to appear in London in 1770 with "a fine silk umbrella newly brought from Spain," he was greeted with the derisive shouts, "Frenchman, why don't you call a coach?"—and none but the dainty macaronies of the day dared to use the article quite freely.

In the last century umbrellas were made of oiled silk, as Swift has shown, in the lines: "Streams run down her oiled um-

brella's sides;" and Gay's "Trivia:" "Underneath the umbrella's oily shed." They were very heavy and clumsy, and were only carried under the most urgent circumstances.

The history of the umbrella might fill volumes if we were to trace it in all its stages from the "umbrella" of Pollux, to the "munimen ad imbres" of Virgil, the "scortea" of Martial, to the exquisite articles of the present age. The greatest amount of ingenuity has been expended in adding to, and improving, the modern umbrella. Whoever wishes, may now have his hands warmed by "Smith's sockets for umbrella handles;" three varieties of pipe-stick, "to be used as a walking-stick or umbrella" have been devised for the happiness of smokers; the sportsman who enjoys shooting wild birds may be also armed against the vagaries of a capricious climate by having an umbrella-attachment to a needle gun-case.

Nervous and elderly matrons may have a curtain-attachment, which, when adjusted, gives the tented bearer the appearance of an animated post-pillar. The most perfect article would combine all these conveniences; and we have nearly attained to such completeness in the walking-staff of Henry Van Kleft, so constructed as to contain "a pistol, powder, ball and screw telescope, pen, ink, paper, knife, and drawing utensils." It has been suggested, that if to these conveniences could be added "a warmed handle, furnished with a sun-dial, and fitted with a waterproof canopy having a circular curtain and six handsome windows," the proprietor of such an umbrella would be enabled to walk to and fro between the city and his suburban residence with an agreeable sense of security.

ST. GEORGE AND THE DRAGON.

(Vol. i, p. 150.)

In the library of a friend I came across an old book bearing the date 1687, entitled "The Famous History of the Seven Champions of Christendom." The work is in old English Black Letter, and, I presume, a book of some rarity. The "Seven Champions," as the title-page further recites, are "St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales—Showing their Honourable Battels by Sea and Land: Their tilts, justs, Tournaments for Ladies; Their Combats with Gyants, Monsters, and Dragons: Their Adventures in Foreign Nations: Their Enchantments in the Holy Land: Their Knight-hoods, Prowess, and Chivalry, in Europe, Africa and Asia, with their victories against the Enemies of Christ. Also the true manner and places of their Deaths, being seven Tragedies: and how they came to be the seven saints of Christendom."

This book is in two parts, the author, Richard Johnson, who dedicates to "The Right Honourable the Lord William Howard."

The first knight mentioned is St. George, and as the legend is somewhat different than the one that appeared in NOTES AND QUERIES, Vol. i, p. 150, and entirely new to me, I make liberal quotations from the work, the story opens as follows:

"After the angry Greeks had ruined the chief city of Phrygia and turned King Priam's glorious buildings to a waste and desolate wilderness, Duke Æneas exempted from his native habitation with many of his distressed countrymen (Pilgrims) wandered the world to find some happy region, where they might erect the Image of their beloved Troy; but before the labor could be accomplished Æneas ended his days in the confines of Italy, and left his son, Afcanius, to govern in his stead. Afcanius dying left Silvius to rule; Silvius deceasing left the noble and adventurous Brutus; which Brute (being the fourth descent from Æneas) first made conquest of this Land of Britain then inhabited with Monsters, Gyants, and a kind of wild people without government, but by policy he overcame them, and established good Laws; where he founded the first foundation of Troy, and named it Troynovant, but since the process of time called London." The story then goes on to tell how England was divided into shires, counties and cities built. One of the latter "Coventry became famous as

the place where the first Christian of England was born, and the first that ever fought for Foreign Adventures, whose name to this day all Europe hath in high regard, and for his bold and magnanimous deeds at arms, gave him the title of the Valiant Knight St. George of England."

The account then says that St. George was brought into the world by the Cæsarean process, and that "over his heart nature had punctured the lively form of a dragon, upon his right hand a blood-red cross, and on his left leg a golden garter." A few days after his birth he was stolen by the Enchantress Kalyb, and his father for many months sought for him, finally dying in Bohemia. The Enchantress, so the story says, held him a prisoner for fourteen years, in a cave in a woods, having fallen in love with him. Finding that he would not return her love, she revealed his history in the following language: "'You, Sir Knight, are the son of Lord Albert, high stewart of England, and from thy birth to this day I have kept you as my child, within this cave in this solitary woods;' then taking him by the hand she led him into the Brazen Castle, wherein remained as prisoners six of the bravest Knights of the world. Then leading him a little further, she brought him into a large fair room, where stood seven of the goodliest steeds that ever eye beheld, 'six of these,' said she, 'belong to the six champions, and the seventh will I bestow upon thee whose name is Bayard,' likewise she led him to another room, where hung the richest armor in the world, so choosing out the strongest corslet from her armory, she, with her own hands, buckled it about his heart, laced on his helmet and attired him with a rich caparison, then fetching forth a mighty Falchion, she put it likewise in his hand. 'Thy armor is of the purest Lydian steel, that neither weapon can pierce, nor Battel-ax bruise, thy sword, which is called Alcalon, is made of the Cyclops.' The Enchantress bestowed the riches of her cave upon him, and gave him power and authority through a silver wand, which she put in his hands, to work her own destruction, for coming by a huge great rock of stone, this Valiant Knight strook his charmed rod thereon; whereupon it opened, and shewed apparently before his eyes a number of suckling babes, which the Enchantress had murthered by her witchcraft and sorceries. Said she, 'Oh! this is a place of horror, where nought is heard but the groans of dead men's souls; but if thy ears can endure to hear them, and thy eyes behold them, I will lead thee the way.' She then boldly stepped in before, little doubting the pretended policy of St. George, and was deceived in her own practice, for no sooner entered she the Rock but he strook his silver wand thereon and immediately it closed. Thus the noble Knight deceived the wicked Enchantress Kalyb, and set the other Champions at Liberty."

The account then recites the many adventures of St. George in various parts of the world, and of his death. He had been for many years absent from England, and decided to visit his home, Coventry, while on the way and crossing Dunboyne Heath, he had his famous encounter with the Dragon, which he slew, but not before it had fatally stung him, so that he died in the arms of his sons on the 23d of April.

As I have said, this is the first time I ever came across this version of St. George, the general and accepted accounts credits him with being St. George of Cappadocia, and that he was beheaded by Drocletian.

THOS. LOUIS OGIER.

WEST CHESTER, PA.

DIALECT FORMS (NEW YORK).

See Vol. iii, pp. 255.—In his "Sketches of Upper Canada, etc." (1821), Howison gives much that is of interest to philologists. From it I have extracted the following words and expressions, the most of which, according to Howison, were in use in the region about Auburn, the others in various parts of New York State.

Abbs and ebbs. "I fear that the little *shaver* (child) is *troubling on* you, sir. Not at all, ma'am, pretty considerable of a boy, I guess. Yes, sir, only three years old, and knows his letters. He was in the *abbs and ebbs* last week. He must be *awfully smart.*" (p. 294.)

Agen. "Drowned at the ferry over *agen*

Lewiston. (p. 283.) "Don't put your feet *agen* my trunk." (p. 306.)

Blow up. "An't you from Canada, lately, mister? I *conclude* to go there very soon, and hope to see you; and if I can *rip out* your quarters, I'll give you a d—d *blow up*." (294.)

Can't. "You *can't* give me a seat on the stage? Yes, *mistress*, I guess I can." (p. 306.)

Cip. "Take some beef, 'Squire. No, I guess not, I don't feel much like eating to-night. 'Squire, is your *cip* out? It will be so right off, ma'am." (294.)

Cleared out. "But where's Bill?" "*Cleared out*, I guess." "What an *almighty* shame." (276.)

Conclude (=intend). See quotation under "*Blow up.*"

Flying glass. "Having called for wine, the whole party drank it off as fast as possible, without either sitting down or taking off their hats. This is called a *flying glass*." (317.)

Helps. "The superintendent [of a cotton manufactory] * * * informed me * * * that he found no difficulty whatever in getting laborers, or, as he delicately termed them, *helps*." (304.)

Howsomever. "*Howsomever*, De Witt Clinton has done a great deal of good." (301.)

Idear. "I know that's the general *idear* in Britain." (300.)

Jump. "No I dined *at fu'l jump*, and went right off in the stage, which carried me *slick* to this place." (294.)

Mistress. See quotation under *Can't.* The person addressed is "a female." (306.)

Raft. "I never feel so *spry* as when I've got a good *raft* of tea aboard of me." (294.) "There's a *raft* of folks inside to-day." (306.)

Raise. "I've been sick on this road this fortnight. Dr. S—— *raised* me last week, he's a dreadful clever man, and said if I didn't begin *taking on* wine, I would never get *smart*." (306.)

Rip out (=find). See quotation under "*Blow up.*"

Shaver. (=child). See quotation under *Abbs and ebbs.*

Slick. "'Will that *raise* me *slick*?' said the woman." (197.) See also quotation under *Jump.* *Slick* (=soon, immediately).

Smart. See quotation under *Raise.*

Taking on. See quotation under *Raise.*

Tigger. "Although I drive the mail," said he, "I guess I'm not obliged to, for I have a farm where I can take my ease, and *tigger about* independent of any one." (281.)

Troubling on. See quotation under *Abbs and ebbs.*

It would be valuable as well as of interest if some New Yorkers would tell us if these words and expressions (noted by Howison in 1821) still exist, or have died out.

Abbs and ebbs is not cited by Bartlett (1877). *Agen* occurs in Stafford, and other English Dialects. *Can't* in this peculiar sense is not cited. I have heard it a few times in Ontario. *Cip* is not in Bartlett. *Blow up* is in Bartlett as a verb but not as a noun (=*blowing up*). *Flying glass* is not cited by Bartlett. *Help* is given as applied to factory hands in New England (Bartlett). The inserted *r* in *Idear* is often heard in the eastern part of the United States. *Howsomever* is in Wright's "Provincial English Dictionary." *At full jump* is not in Bartlett. *Mistress* with the *tr* sounded in the sense of the ordinary *Mrs.* is Scotch. *Raise*, *Rip out* are not in Bartlett. The curious word *tigger* is not recorded by Bartlett, nor does it appear in Wright.

A. F. CHAMBERLAIN.

TORONTO, ONT.

QUERIES.

Knights Templar or Knights Templars.—Almost every text-book on English grammar, with perhaps the single exception of Brown's, gives the plural form of *Knight Templar* as *Knights Templars.* Webster's *Unabridged Dictionary* also uses the same form. In the grammars the form is given as an exception to the rule that in names consisting of two words the principal one only is pluralized, but no reason is assigned for making it an exception. On the other hand, the Knights themselves, and almost every newspaper use *Knights Templar* as the plural form. The New York *Sun*, which prides itself on the purity of its lan-

guage, has recently used both forms indiscriminately—*Knights Templar* one day, and *Knights Templars* the next. Can any one tell me by what authority the grammarians make the term an exception to the general rule. D. W. NEAD.

HARRISBURG, October 11.

In French the one word *Templiers* is used to express what we, in English, call "Knights Templar," perhaps the variation from the rule has been due to this French influence.

Ghost Stories.—Can you give me the names of a good collection of ghost stories? E. J. M.

UTICA, N. Y.

Messrs. Porter & Coates of this city have kindly furnished the following list: "Weird Tales from Various Sources," 5 vols., Hoffman's "Weird Tales," 2 vols., "Little Classics," vol. "Intellect."

In the Beauty, etc.—Who is the author, and where found the lines:

"In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom, that transfigures you and me"?

CURIOUS.

BALTIMORE, MD.

In the "Battle Hymn of the Republic," by Julia Ward Howe.

Gilderoy's Kite.—Will you please propound this query in your journal, as I have been unable to find its answer in any of the many books of reference, such as Brewer's Handbook, etc.

What is the origin of the expression "as high as Gilderoy's Kite"? ALBERT YOUNG.

KANSAS CITY, MO.

To be "hung higher than Gilderoy's kite" means to be punished more severely than the very worst of criminals. "The greater the crime the higher the gallows" was at one time a practical legal axiom. Haman, it will be remembered, was hanged on a very high gallows. The gallows of Montrose was thirty feet high. The ballad says:

"Of Gilderoy sae fraid they ware,
They bound him mickle strong,
Tull Edenburrow they led him thair,
And on a gallows hong;
They hong him high abone the rest,
He was so trim a boy."

They "hong him high abone the rest," because his crimes were deemed to be more heinous. So high he hung, he looked like "a kite in the air."

Taube.—In an old German book of travels I find occasional mention of Stofal Taube, who seems to have been connected with early exploration. Can any reader inform me where I can find some account of him? W. P. A.

GERMANTOWN, PA.

Frederick Wilhelm von Taube was born in London in 1724 and died in Vienna in 1778. He traveled extensively in Europe, Africa, and America, after which he returned to Hanover and embraced the profession of the law (1749). In 1754 he became a Catholic and entered into the administration at Vienna. This seems to be the person inquired for. See Larousse Dict. *sub voce*.

Cowper's Lace-Knitter. — Many are familiar with the picture of Cowper's lace-knitter in this passage of his poem, Truth:

"Yon cottager, who weaves at her own door,
Pillow and bobbins all her little store,
Content though mean, and cheerful if not gay,
Shuffling her threads about the live-long day,
Just earns a scanty pittance, and at night
Lies down secure, her heart and pocket light."

It will be remembered that the poet compares her condition with that of the wit Voltaire, to the serious disadvantage of the brilliant Frenchman.

Was the woman ever located, and if so, where? I have heard, somewhere, a story that the original of the allusion came to this country, settled at Salem, N. J., and that a daughter or other descendant still lives there and follows the same occupation. Is there any foundation for the story? If so, would you be kind enough to give me the facts.

ELLWOOD ROBERTS.

NORRISTOWN, PA.

The following interesting letter written in a remarkably clear hand answers, I think, all the points in your query:

"SIR,—A letter came to me asking whether there was a woman and her daughter living in Salem now that knew anything about Cowper the poet. There is, and I am the woman. I was born and grew up in Olney, Buckinghamshire, England, married there and lived there until we had nine children. Then we came to America, to Salem, N. J., in June, 1884, settled at Salem and have been here ever since; but my husband has been dead eight years, and I have only one son now living in Salem. I never knew the poet Cowper, for he died when I was two years old, but my father knew him well, for he was a near neighbor and passed our house almost daily. All his writings were written there and I know the occasion of his writing about the poor lace-worker.

"Cowper's garden was inclosed from the public road by a tall brick wall, so that, standing on the ground you could not see over the wall. Some poor lace-makers lived on the other side of the street and in hot days often sat outside their door near together and sang a hymn.

"Cowper could not see them over his garden wall, but it was such a solace to his melancholy mind to hear them singing one of his hymns:

"'Oh! for a closer walk with God,' etc.

"MRS. HANNAH WHEELER."

A correspondent from Salem writes:

"Mrs. Wheeler [the writer of the above-quoted letter], nearly ninety-two years of age, is so active as to be seen on the streets almost daily. She is herself a lace-maker, and I have often seen her handling the bobbins and heard her quote Cowper's lines. * * * The local flavor of Olney so possesses her that she has a sense of ownership in all that pertains to Cowper."

REPLIES.

Sheeny (Vol. i, p. 283; Vol. ii, p. 285).—A correspondent sends us the following from the New York *Sun:* As to the origin of the word "Sheeny," the following is verbose, but it is correct: As a result of the kindness shown to them by the nations among whom they lived during the Middle Ages the Jews, out of love for their neighbors, came to use as a benediction, salutation, valediction, malediction, whatever you may choose to call it, the fervent wish, *Misah Meshina!* Anglice: "Mayest thou die one of the five judicial deaths!" Thus, a German baron pulling out the rabbi's beard was prayed for by the whole congregation that he might take a *Misah Meshina.* The use of this curse became common, to the extent that it was used on the slightest provocation, and the English, catching the terminal sound from the same class of people, constantly used it, or its corruption Sheeny, to designate them in slang phrase. The time when this was done was perhaps about when the term "gonoph" (thief), was incorporated into the thieves' jargon.

REFERRED TO CORRESPONDENTS.

Portala's Cross.—I seek through the columns of your valuable magazine, an explanation of the underlined words in the following quotation from "The Angelus," by Brete Harte:

"Once more I see *Portala's Cross* uplifting
Above the setting sun."

Any information on this matter will greatly oblige A. L. W.
NEWTON, MASS.

COMMUNICATIONS.

Asturias (Vol. iii, p. 273).—Asturias is a plural noun, and as such is strictly entitled to have a *the* before it. The *Asturia of Oviedo* lies in the west, the *Asturia of Santillana* in the east of the country. It is, however, often printed without the *the;* and so are Tyrol, Epirus, Piræur, etc. I have often seen it printed with *the;* oftener without.

Consult the *Nouvelle Dictionnaire* of

Vivien de St. Martin. See art. "Spain," in Encyc. Brit. *passim.* SYNTAX.

NEW JERSEY.

The Three Rogues (Vol. iii, p. 275).—

In the good old colony times,
When we lived under the king,
Three roguish chaps fell into mishaps
Because they could not sing.

Now the first he was a weaver,
And the second he was a miller,
And the third he was a little tailor-boy
Who kept these three rogues warm.

For the miller he stole corn,
And the weaver he stole yarn,
And the little tailor-boy he stole broadcloth
For to keep these three rogues warm.

Now the miller was drown'd in his dam,
And the weaver was hung in his yarn,
And the devil clapped his claw on the little tailor-boy,
With the broadcloth under his arm.

M. N. R.

LANCASTER, PA.

Gringo (Vol. iii, pp. 248, 275).—Echegary (Dicc. Etim. Esp.) has: "*Gringo*, voz usada familiarmente. Vale tanto como *griego* en esta frase: *Hablar en griego*, hacerlo en un lengriaje ininteligible." (*Gringo*, a word used familiarly. Signifies about the same as *griego* in this phrase: *Hablar en griego*, to talk in an unintellegible language or jargon). This may possibly be the origin of the name *Gringos*.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Wickiup (Vol. iii, p. 285).—The word *wickiup* is used not only by the Pahutah Indians but also by all the Indian tribes of Oregon and Washington, of which I have any personal knowledge. It is, however, more frequently heard east of the Cascade Range than west of it, and, like *icta*, has been transplanted into the vocabularly of the frontiersman. I am rather inclined to believe that the word is one of comparatively recent coinage, and though perhaps of Indian origin, does not belong to any particular tribal tongue.

J. W. REDWAY.

PHILADELPHIA, PA.

College Slang. (Princeton)—Mr. Edward Evans, of Trenton, has compiled the following list of slang words in use in Princeton College.

Boot-lick—To pay court to a professor for the purpose of obtaining standing in class.

Crib—A "sit up" or "joker." Examination notes written on paper, on cuffs, or the like, as "aids to reflection."

Fired—Expelled from college for offenses committed.

Horse—Pony—An English translation of some Greek or Roman author.

Hot stuff—Good material for an essay or the like.

Horse, to play—To fritter away time on the campus or in the school-room.

Honey man—A retort equivalent to the phrase "you're another." Students say to a story, "That's a honey man."

Fly High—To do well.

Keener—A bright student.

Get sewed up—To be used up in recitation.

Poll, to—To study with uncommon diligence, from "poll" the head.

Bone, to—Equivalent to poll.

Trot—A Pony, used by analogy.

Trot, to—To use the translation.

Tear, to make a—To distinguish one's self in class rooms.

F. B. L.

Womanless Islands and the Island of Women (Vol. iii, pp. 205, 217, 275).—A writer in *Blackwood's Magazine* some months ago described a visit to an island that he is inclined to identify with Marco Polo's "Island of Females."

This is Minicoy, a tiny island about five miles square, lying in the Indian Ocean between the Laccadive and Maldive groups, and about two hundred and fifty miles west of the southern point of Hindostan. Here the women are the controlling power. They own the houses and assume the headship of the family; they are organized into associations for the public good separately from the men, and "take the lead in almost everything except navigation."

The men remain upon the island only for three or four months of each year, and this,

the writer thinks, corresponds fairly well with Marco Polo's account of the time during which the men tarried on the "Female Island," but he can explain the Venetian traveler's statement that there was a special island for the males, only by the suggestion that the Minicoy men of that day were absent, as the men of to-day are gone, for seven or eight months of each year on trading voyages to other islands; the hearsay report of this long absence becoming confused into the account of their occupying a separate island during the time. Between other particulars of Messer Marco's description—which he examines in detail—and the existing state of things, he finds less discrepancy and considers that on the whole the balance of probability inclines to the view that Minicoy is the long unidentified "Island of Women."

In connection with the long list of islands whence women have been excluded, another place deserves mention because, though not now an island, it was once made one artificially, and because the ban still remains as stringent as ever.

This is the Peninsula of Mount Athos, in Turkey, a strip of land about forty miles long by four in width, which Xerxes converted into an island by cutting a ship canal across its neck—as described by Heroditus (vii, 22, *seq.*)—along a channel that can still be traced. Although Heroditus calls Athos "A great and famous mountain *inhabited by men*," he can scarcely mean by men only, since there were five towns in the district when it was severed from the mainland. For centuries, however, the peninsula has been entirely given up to hermits and monks, mention of its "holy men" occurring as early as A. D. 885. There are now nearly a thousand churches and oratories for the use of about three thousand men, but no woman has for ages set foot upon any part of the peninsula, and the rule of female exclusion is enforced even against the lower animals.

In view of this ban it is a little amusing to find that the earliest mention of Athos records the visit thither of a female, albeit a goddess. Homer (Il. xiv, 274) describes Hera as pausing there during her flight from Olympus, when

> "from Athos, suddenly,
> She stooped upon the tossing deep and came
> To Lemnos, seat of Thoas the divine."

M. C. S.

NEW YORK CITY.

Rotten Row (Vol. iii, p. 157).—In "Walks in London" Mr. Hare gives certain facts to support his derivation from "Route du Roi" of the name of London's most aristocratic ride, reserved for equestrians. He says, "The old royal route from the palace of the Plantagenet Kings at Westminster to the royal hunting forests was by what are now called 'Birdcage Walk,' 'Constitution Hill' and 'Rotten Row,' and this road was kept sacred to royalty, the only person allowed to use it being (from its association with the hunting grounds) the Grand Falconer of England. This privilege exists still, and every year the Duke of St. Albans, as Hereditary Grand Falconer, keeps up his rights by *driving* once down Rotten Row." This usage does not prove that a part of the route sequestered for royalty may not have had an earlier occupation as a muster ground, or Rotteran Row, and thus gained its name; or, on the other hand, the corruption of Route du Roi into Rotten Row may have been easier from the fact that Rotten Rows existed elsewhere. M. C. L.

NEW YORK CITY.

So-long.—(Vol ii, p. 48; Vol. iii, p. 210).—The London *Athenæum* says: Thirty years ago, in the west of Scotland, "so long" was the ordinary phrase used as the equivalent of *au revoir* among old-fashioned people at least. I have heard it in the same quarter, but rarely within the last ten years.

BOOKS AND PERIODICALS.

The Green Bag for October contains an admirable portrait of Attorney-General Miller and the usual number of bright, chatty articles, with a distinctly legal flavor.

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NOTES.

THE EXPRESSION, "IT'S A FAR CRY TO LOCH AWE."

This phrase, which is Scotch, as the name implies, is used to express the hopelessness of assistance in distress.

The beautiful lake, Loch Awe, is situated in the county of Argyleshire in the N. W. part of Scotland. From time immemorial that part of the country has been in possession of the Lords of Argyle, who trace their ancestry through a long line of Celtic chieftains to King Arthur (some say the family is of Anglo-Norman origin). The first records of it note that they held possession in Argyle and Ayrshire in the thirteenth century. Next to the county of Inverness, Argyle is the largest county in Scotland, and is still principally owned by the Clan Campbell, who have ever been identified with the history and fortunes of Scotland. The eighth and ninth Earls of Argyle were beheaded by Charles II, 1661–1685, the former most treacherously. As chieftains

they have been generally beloved by their people, and in the world of literature and politics have always held a high position independent of their rank. The son of the present Duke, the Marquis of Lorne, is married to Queen Victoria's daughter, Louise. The stain of the massacre of Glencoe rests on the name of Campbell, though shared by King William.

Loch Awe is noted for its fine scenery and good fishing, and in it is the little island of Ardhonnel, "with its sturdy little castle, where the great Campbells lived long ago." Hamerton, in his *A Painter's Camp*, gives the legend of the place.

"Ardhonnel is an exquisite little island. There is just room enough upon it for the narrow stronghold and no more. In the trees there dwells a colony of rooks, and in the ivy an owl. These are the only garrison of the fortress of Argyle.

"Long ago, when Ardhonnel was a strong fortress * * * like a ship of war anchored forever in an inland sea, the sentinel pacing the battlement fancied he heard a faint cry from the mountains. He looked in the direction of Loch Avich, then, hearing nothing more, resumed his beat. An hour later he heard the cry again, nearer and clearer, and with a comrade, he rowed vigorously across the lake. Just as their boat scraped the pebbles of the bank of the river Avich, a party of men came rushing toward the copse as hunters on their prey. Out of the copse rushed a beautiful woman in the garb of a chieftain's wife, who leaped into the boat, falling down exhausted. The rowers pushed off instantly, and the pursuers reached the shore too late. She was saved. 'Tis a far cry to Loch Awe,' said the sentinel who had saved her.

"She was the wife of McDougall of Lorne, fleeing from a cruel husband, and on first seeing her father's castle in the far distance she had cried for help as her pursuers gained upon her. The people wondered, thinking no earthly power had brought the cry so far. They said to one another, 'Far is the cry to Loch Awe.'

"The lady's brother, being in Egypt on his way to the Holy War, was surrounded by Saracens, and called for help. But one of his companions sarcastically quoted the common saying, 'Far is the cry to Loch Awe.'

"And another chief of the Campbells, in battle in the North of Scotland, told his men how they had to rely on themselves alone, for, said he, ''Tis a far cry to Loch Awe, and far help from Cruachen!'

"So the saying passed into a proverb and became the watchword of the Clan Campbell."

It ultimately was used to signify the enormous breadth of the Campbell possession, as any challenge from an enemy could not reach them, Loch Awe and the adjacent district forming the original seat of the Campbells.

Reference is made to the proverb in Scott's *Rob Roy* and in the *Legend of Montrose*. Also in "The Life of Chas. Kingsley," ii, p. 139.

WHY THE THISTLE IS THE EMBLEM OF SCOTLAND.

The circumstances under which this "prickly weed" became the national emblem of the Scottish nation are involved in much obscurity. The following explanation, however, is recorded in the annals of poetical and fanciful tradition. It is said that Queen Scotia (that daughter of Pharaoh who married Gatherus, and from whom the Scots, when asked to resign it as a fief of England to Edward I, claimed to have received their country) on one occasion, retired to a meadow to rest, after the fatigues of a long and well-fought fight; she cast herself upon the ground, but unluckily the very spot selected for her repose was already occupied by a bunch of flourishing thistles.

It is a well-known aphorism, that "he that sitteth on nettles riseth up quickly," and Queen Scotia, bruised by the sharp spines, made haste to arise, and angrily tore the thistle up by the roots. Her first impulse was to cast it from her, with an observation whose masculine freedom of expression consorted well with her Amazonian costume; but on second thought it occurred to her that it would be a sweeter revenge to make the thorny plant the emblem of her recent victory; she, therefore, placed it in her helmet,

and it became, from that hour, the badge of her dynasty.

But according to the commonly accepted legend of the thistle's adoption as the national flower of Scotland, it was in consequence of an incident which occurred at the battle of Largs. In the year 1010, during the reign of Malcolm I, the country was subjected to frequent invasions of the Danes. On one occasion they made a descent upon Aberdeenshire with the intent to assault Staines Castle; and, contrary to their usual custom—for they deemed it cowardly and dishonorable to assail a sleeping foe—the attack took place at midnight. They advanced cautiously, taking off their shoes that no sound might betray their approach; and their hearts beat high with the anticipation of certain victory. They had but to swim the moat; scale the castle walls; and the citadel was theirs. But just at the critical moment a cry of pain broke from one of those who were the first to enter the moat, which, instead of being filled with water, had dried up, and given place to a thick growth of sharp thistles. The noise awoke the slumbering Scots, who rushed out upon the enemy and put them to flight; and in grateful remembrance of its timely warning, the despised and lowly weed was elevated to the first place in the flora of Scotland.

"Sharp little soldiers, trusty and true,
Side by side in good order due,
Arms straight down, and heads forward set,
And saucily-pointed bayonet."

(In this instance the thistle deserves to be classed with the consecrated geese that saved Rome and the wrens of Donegal.) The motto adopted to accompany the thistle accords well with its bristling leaves, *Nemo me impune lacessit*, or, as it is rendered in the homely Scotch, *Wha daur meddle wi me?*

The historical accounts of this attack are very meagre, and many writers are inclined to reject the story as altogether legendary; but, as Lady Wilkinson says in her "Weeds and Wild Flowers," in default of all other credible testimony, there can be no good reason for scouting this theory. Petra Saneta calls the thistle of Scotland "the oldest device on record;" but attributes it to the time when an alliance was made between King Achaius and the Emperor Charles the Great. On the altar-piece in Holyrood Palace, which was painted during the reign of James III, the thistle appears in the tapestry, behind the kneeling figure of Queen Margaret. The date of this painting has been fixed by antiquarians as not later than 1485. In an inventory of the effects of James III mention is made of a covering "browdin with thissillis," he having probably adopted it as an appropriate illustration of the royal motto "In defense"—if it is not to be admitted on other grounds.

The appearance of this thistle on the coinage of Scotland is now thought to date from this same reign, it having been recently determined that the silver groats commonly attributed to the time of James V really belong to that of James III, and, if this supposition be correct, it affords the earliest instance of its adoption for this purpose. Seton, in his works on Heraldry, gives Mary's reign as the date for its first appearance on the Great Seal, and after the accession of James VI to the English throne it was united with the rose. The thistle has also given its title to a famous Scotch order of Knighthood said to be of great antiquity. It was revived by James V, in 1540 again, by James VII (II of England), in 1687, (whose patent for its institution never passed the Great Seal), and a third time in 1703, by Queen Anne, who increased the number of Knights to twelve, and established the order on a permanent footing.

It was this which gave rise to Pope's riddle in the pastoral on Spring (a parody on Virgil's Eclogue, iii):

"Tell me—in what more happy fields
The thistle springs to which the *lily* yields?"

the Duke of Marlborough having made the Lily of France submit to the Thistle of Great Britain.

A collar of thistles appears on the gold bonnet-pieces of James V; and the royal ensigns are surrounded by a collar formed of thistles with a sprig of rue interlaced, and a gold medal bearing the figure of St. Andrew. The so-called thistle of Scotland, the cotton thistle, is said by some botanists rarely to grow wild in Scotland, despite its name and reputation; and the stemless this-

tle is thought to accord best with the legend of the defeated Norsemen.

There are many traditions connected with the thistle which make it a particularly interesting plant, apart from its association with Scotland. One species, the milk thistle, is distinguishable by its white-veined leaves, derived, it is said, from the Virgin's milk having been shed upon them. It is believed by the superstitious that a precious ointment may be made from the leaves of this "blessed thistle," which will prove a panacea for all wounds.

Maunhardt relates that in Mecklenberg there is a story current to the effect that in a certain wild and barren spot, where a murder was once committed, there springs up every day at noon a ghastly kind of thistle, on which appear the arms, legs, hands, and heads of a human body. After twelve heads have appeared, the horrid plant mysteriously vanishes. A shepherd one day, passing near the spot, was struck with paralysis. Apuleius taught that the wild thistle, carried on the person, possessed the magic power of averting ills from the bearer; and to dream of thistles is decidedly a lucky omen.

MARRIAGE RHYMES.

This collection of marriage announcements has been copied from old newspapers published within the last one hundred years:

In Concord, N. H., February 3, 1814, Isaac Hill, one of the editors of the *Patriot*, to Miss Susan Ayer, daughter of Captain Richard Ayer.

As I walked out the other day,
Through Concord street I took my way;
I saw a sight I thought quite rare—
A Hill walked out to take the Air.
And now since earth and air have met together,
I think there'll be a change of weather.

In Haverhill, Mass., August, 1829, Cotton K. Simpson, of Pembroke, N. H., to Miss Sarah R. Marble.

An old calculation of gain and loss
Proves "a stone that is rolling will gather no moss;"
A happy expedient has lately been thought on,
By which Marble may gather and cultivate Cotton.

Married—At Washington, Ky., March, 1814, Samuel January to Miss Pamalia January.

A cold match.

At Black Lake, L. I., February, 1828, James Anderson to Miss Ann Bread.

While toasts the lovely graces spread,
And fops around them flutter,
I'll be contented with Ann Bread
And won't have any but her.

In Bozrah, Ct., August, 1819, John Bate, of Williamstown, Mass., to Miss Mary Ann Bass, of the former place, after a courtship of one hour.

Is this not angling well I ask,
Such tender bate to take?
He caught in one short hour the Bass,
The Bass, though, caught the Bate.

Married—At Williamsburg, on Friday, April 15, 1853, by Rev. Mr. Malone, at St. Peter's Church, W. Moon to Miss Ann Cooke.

He is not mad, though lunar light
His broth did overlook,
For he has gained, to his delight,
A wife that is a Cooke.
His goose is cooked, and other maids
May envy her the boon,
Whose tall ambition wished and got
The bright man in the Moon.

In New York, March, 1832, Thomas A. Secord to Miss Cordelia Ketcham.

"Ketcham, Cordelia, if you can?"
"I have," says she—"Secord's the man."

Married—At Bridgewater, December 16, 1788, Captain Thomas Baxter, of Quincy, aged sixty-three, to Miss Whitman, of the former place, aged fifty-seven, after a long and tedious courtship of forty-eight years, which they both sustained with uncommon fortitude.

In Concord, February, 1825, by Rev. Dr. McFarland, Solomon Payne, of Canterbury, Ct., to Miss Ruth Barker, daughter of Lemuel Barker, of this town.

Some females fall in love with wealth,
Some with a lovely swain;
But Ruth, in the boom of health,
Takes to herself a Payne.

In Concord, October, 1809, Jeremiah P. Raymond, of Weare, to Miss Susan Gale.

A constant Gale forever prove,
To fan the flame of virtuous love.

In Boston, April, 1821, by Rev. William Sabine, Joseph Wilticutt to Miss Susan Whitmarsh, after a tedious courtship of thirteen days, and but thirty-five days after the death of his former wife.

The best way, it seems, for a deep sorrow to smother
For the loss of a wife is—to marry another.

In West Springfield, Mass., December, 1826, Stephen Bumprey, aged seventy-six, a Revolutionary pensioner, to Miss Sarah Dewey, aged thirty-eight.

In '76 he fought and bled;
At seventy-six he woo'd and wed.

In Washington, May 17, 1834, Joshua Peck to Miss Amelia Bushel.

Alzookers, bobs, and wedding-cakes!
What changes of measures marriages makes!
Quick as a thought, at Hymen's beck,
A Bushel changed into a Peck.

June 26, 1815, in Carroll County, N. C., by Rev. B. Graves, Captain Wm. Graves, son of John Graves, Esq., to Miss Nancy Graves, daughter of General Asariah Graves.

The graves, 'tis said,
Will yield the dead
When Gabriel's triumpet shakes the skies.
But if God please
From Graves like these
A dozen living folks may rise.

At Herculaneum, Mo., May 23, 1821, John W. Honey, Esq., to Mary S. Austen.

From sweet flowers the busy bee
Can scarce a drop of honey gather;
But oh! how sweet a flower is she
Who turns to Honey altogether.

ST. ANDREW OF SCOTLAND.

In NOTES AND QUERIES of October 19, Vol. iii—25, I gave an account of St. George and the Dragon, as recited in an old work published in London, in 1687, entitled the "Seven Champions of Christendom." By reference to that number, it will be seen that St. George liberated six other Knights who were held in "The Brazen Castle" by the Enchantress Kalyb, "the Lady of the Woods," among them were St. Andrew, the patron saint of Scotland. Before citing the account as given in the old book, it may be well to briefly review the legends of this saint from other sources which are the most generally accepted and quoted. In "Chambers' Encyclopædia," the story is that "he was the St. Andrew of the Scriptures and the Apostle, whose mode of death is unknown. Tradition tells that after preaching the gospel in Scythia, Northern Greece, and Epirus, he suffered martydom on the cross at Patræ, in Achaia, 62 or 70, A. D. The anniversary of St. Andrew falls on November 30; he is also held in great veneration in Russia." Mrs. Clements, in her "Handbook of Legendry and Mythology," says "that he traveled through Scythia, and on returning to Jerusalem, went from thence to Achaia, and converted the wife of the proconsul Ægeus, who became so enraged that he had St. Andrew scourged and crucified. In the fourth century a part of the relics of St. Andrew were taken to Scotland."

In the work from which I quote, *i. e.*, "The Seven Champions of Christemdom," the story is as follows: "After St. Andrew with the other five Knights had been released from the Brazen Castle, by St. George, he went forth for foreign adventures, and traveled through many strange and unknown nations, beyond the circuit of the sun, where but one time in the year he shows his brightsome beams, but continual darkness overspreads the whole country, and there lives a kind of people that have heads like dogs, that in extremity of hunger do devour one another, from which people this noble champion was strangely delivered." The account further tells how he traveled into "the vale of walking spirits and made his escape, a fire called The Fire of Destiny, and then without further molestation arrived within the territory of Thracia, through which he traveled till he came to a mountain, whereupon stood the castle of the woful King of Thracia in company with his sorrowful subjects, lamenting the un-

happy destinies of his six daughters turned into swans, having crowns of gold about their necks." The story tells of how St. Andrew upbraided the King for praying to heathen gods for the restoration of his daughters, and of his effort to turn him to the Christian faith, of the anger of the King and his challenging the heathen knights to battle, and after defeating two, and killing the third, he was seized by order of the King to be cruelly tortured to death. The story says, "But when the valiant Knight St. Andrew saw how he was suppressed by treachery, he called to Heaven for succor, and animating himself by these words of encouragement, 'Now for the honor of Christendom. This day a Martyr or a Conqueror,' and wherewithal he so valiantly behaved himself with his ax that he made lanes of men that he fell, like as the harvest-men do mow down ears of corn. So at last after much bloodshed the Thracian King was compelled to yield to the Scottish Champion's mercy, who swore him for the safety of his life, and to forsake his profane religion and become a Christian. This conversion so pleased the Majesty of God that the six daughters of the King were restored to their original forms."

St. Andrew then departed from the Thracian King for further adventures, and finally joining the six other champions under the leadership of St. George, visited Constantinople, and finally of his return to Scotland, which being then a rude and heathenish country, where the common sort of people inhabited. Whereupon those misbelieving people, by a common consent (taking him for some subtle conspirer against the pagan gods which they worshiped) put him secretly to death, and after cutting off his head in hope of reward, bore it to the King, deeming that they had done a deed of much-deserved commendations; which inhuman cruelty, when the King saw, with much grief he lamented the loss of this good man, and with all speed, in revenge of his death, raised a power of his best resolved knights of war, putting every one to the sword, both man, woman, and child, that in any manner consented to the champion's martyrdom, and after in process of time appointed a monastery to be built in the same place where he died. Causing the whole kingdom to be brought in subjection to a quiet government and Christian in the right belief of this holy father. This was the last deed of St. Andrew, by whose death Scotland received the true faith, in which it now remaineth.

THOMAS LOUIS OGIER.

QUERIES.

Apples of Sodom.

"Like to the apples on the Dead Sea's shore,
All ashes to the taste."
Byron's "Childe Harold," iii, 34.

Thevenot says ("Brewer's Dictionary of Phrase and Fable"), "There are apple-trees on the sides of the Dead Sea which bear lovely fruit, but within are full of ashes."

Witman says, the same is asserted of the oranges there. (See Tacitus' "Hist." v. 7.)

Flavius Josephus says: "That on the shores of the Dead Sea, where ancient Sodom was situated, is found a fruit of beautiful appearance, but which, as soon as one touches it turns to ashes. This fruit resembles a glossy apple of a yellow color, and grows in clusters of three or four; if it is pressed it breaks with a noise like a bladder filled with air, and there remains only a thin shell of fibrous threads."

Chateaubriand says: "I believe also to have found the fruit so much sought for; the tree which bears it grows two or three leagues from the mouth of the Jordan. It is thorny and its leaves are slender and small; its fruit is similar in color to the lime of Egypt. When the fruit is still green it is filled with a salty fluid, which dries it. It has black seeds that resemble cinders, and tastes like bitter pepper." A writer who makes these last two quotations adds, "As for us, in view of these divers opinions, we can only repeat to our readers the saying of one of Corneille's characters: 'Guess if you can, and choose if you dare.'"

There is nothing that I have yet seen written upon this subject, that indicates the

fruit alluded to as belonging to the genus *Pyrus*—and especially not *P. mali*.

My impression is that this so-called fruit is an abnormal growth—a gall-like excrescence—produced by an Aphidian insect, analogous species of which may be found during the summer season on various kinds of young trees, especially the Beach and the Hazel. I have exploded scores of those apples in my boyhood, and was then impressed with the notion that they contained ashes—long before I ever heard of the *Apples of Sodom*.

Some of these inflated galls occur almost spherical, some contorted, some flattened, and some in the form of a cockscomb; but any of them, if opened at the proper season, will be found to contain among the ash-like debris, numerous small insects belonging to the great *Aphis* (Plant-louse) family. The species are numerous, and embrace many genera—very often so small as to require a microscope to distinguish them. These insects must, however, not be confounded with the *Cynipida*, which usually make a solid gall (like the oak-gall, etc.), nor yet with the *Cecidomyans*, which produce galls of a great variety of forms.

It has been a long stretch of time since Josephus wrote, and surely by this time there should be something more definite as to what the Apples of Sodom *really are*, than has yet come under my observation. I throw out these suggestions, based upon my personal experience, for what they may be worth, and invite the contributors to AMERICAN NOTES AND QUERIES to furnish what they *know* on the subject.

LANCASTER, PA. S. S. R.

In 1850 Felicien de Saulcey, a member of the Institute and one of the first archæologists of France, undertook a journey to Palestine and explored the region of the Dead Sea. He examined the famous apples of Sodom and found them to be the fruit of a thorny nightshade, which when ripe emitted, under presure, thousands of small black grains not unlike ashes.

In the "Gallery of Geography," p. 811, is to be found the following: "The fruit of the osher or ashey tree, called 'apples—or oranges—of Sodom,' resembles a smooth apple or orange, hangs in clusters of three or four on a branch and is of a yellow color when ripe. Upon being struck or pressed it explodes with a puff and is reduced to the rind and a few fibres, being chiefly filled with air."

Some travelers, unable to discover this singular production, have considered it merely as a figure of speech, depicting the deceitful nature of all viscious enjoyments; but Kitto ("Phys. Hist. of Palest.," p. 290, sq.) adduces the definite testimony of many modern travelers to show that these allusions are based upon truth, especially the statements of Seetzen (in "Zach's Monatt. Corresp.," xvii, 442) and Burckhardt ("Syria," p. 392), whose accounts of the fruit of the Oshier (prob. *Ascelepias gigantea*) remarkably coincide with the ancient descriptions. This plant is figured and described by Prosper Alpinus under the name of Beid-el-Ossar ("Hist. Nat. Ægypte, Sugd. Bat.," 1735, pt. i, 43). See also "Irby & Mangle's Travels," ch. viii. For a minute description of the fruit see Dr. Robinson's "Biblical Researches," volume ii, p. 236 sq.; also Wilson's "Bible Lands," i, 8 sq.

Needle Pointing North.—Why is it that the needle of the compass points to the North? Yours truly, J. A. J.

MEMPHIS, TENN.

It is difficult to answer a question of this character in a few words. Practically the earth is a magnet, not differing essentially in its magnetic properties from a bar of magnetized steel. It has two poles of greatest intensity and, like most large steel magnets, there are several supplemental poles of lesser intensity. Just as the pole of one bar magnet attracts the end of another, so the magnetic poles of the earth behave toward poles of the compass-needle, unlike poles attracting, and like poles repelling each other.

It is well to modify the statement that the needle points north and south; as a matter of fact, there are but few localities on the earth it does point due north and south, and these are constantly changing. An irregular line drawn from the mouth of the Orinoco River, through the east coast

of Hayti, Charleston, S. C., and Detroit, Mich., represents very nearly the line in which there is no variation at the present time. In all places east of this line the *north* or — end of the needle swings slightly to the westward; in all places west of it, to the eastward. At the mouth of the Columbia River the variation of the compass is about 22° E.; in Alaska, it is from 40° to 60° E.; midway between New York and Liverpool it is about 35° W.

The reason is that the compass-needle points, not to the geographical, but to the magnetic poles, and these do not coincide in position. The magnetic north pole is, at present, on or near the southwestern shore of Boothia Peninsula, in the northern part of North America. Its position is constantly changing, and, in the last six hundred years it has moved about half the distance round the geographical pole. During a period of three hundred years in which observations have been carefully made at the magnetic observatory in Paris, the variations have changed from 11° 20′ east of north to 22° 10′ west. In the United States the rate of the change in variation differs much in different parts of the country. In Washington State it changes at the rate of about 7′ a year; in Arizona and New Mexico it is stationary; in the New England States it is from 1′ to 3′ per year. J. W. REDWAY.

Queer. — Who invented the word "queer"? R. R.
BALTIMORE, MD.

The question, as it stands, is unanswerable. The word is in N. H. G., *queer, quer*, cross, oblique, athwart; M. and O. H. G., *twer;* A. S., *Thweor, thweorh;* Icel., *thwer;* Goth., *thwairhs;* its definition is "going athwart what is usual or normal," etc. See any dictionary.

Dragonades.—What were the Dragonades? R. R.
BALTIMORE, MD.

The *Dragonades* or *Dragonnades* is the name applied to the expeditions into the Cévennes under Louis XIV, so-called from the fact that the expedition was made by a corps of dragoons (Fr. *Dragons*).

Larigan.—What is a larigan? ARTHUR.
READING, PA.

A *larigan*, or *larrigin*, in Maine and New Brunswick, is a kind of boot or moccasin of yellow leather, having a long leg reaching above the knee. It is worn by lumbermen in the deep snows of winter. The derivation of this word is not apparent.

Man-of-War.—What is the origin of the expression "man-of-war"? J. W. MERRIAM.
IQUIQUE, CHILI.

The *International Cyclopedia*, Vol. ix, p. 448, says: "Man-of-war, an expression, of *unknown* origin, for an armed vessel carrying cannon, and belonging to some constituted and acknowledged government.

White Queen.—Who was called the "White Queen"? R. R.
BALTIMORE, MD.

La Reina Blanche, or the White Queen, was Mary Queen of Scots, so called because she dressed in white in mourning for her husband.

Quirt.—What is the origin of the word *quirt*, used in the Western U. S., as the name of a riding-whip? C. L. SAMSON.
PROVIDENCE, R. I.

It would seem to be imitative of the sound of the stroke of a whip.

REPLIES.

Three Cheers and Tiger (Vol. ii, p. 8).—The authority for the following information is the Boston *Evening Gazette*.

"In the year 1822, the Boston Light Infantry, under Captain Mackintosh and Lieutenant Robert C. Winthrop, visited Salem, Massachusetts, and encamped in Washington Square. During their stay, a few of the members indulged in sports incidental to camp duty, when some visitor exclaimed to one who was a little rough, 'Oh! you Tiger.' It became a catchword, and as a

term of playful reproach, 'You're a Tiger' was adopted as one of peculiar phrases of the corps. On the route to Boston, some musical genius sang an impromptu line, 'Oh! you Tigers, don't you know,' to the air of 'Rob Roy McGregor, oh!' Of course, the appellation soon induced the Tigers by name to imitate the action of the animal, and the 'growl' was introduced, and at the conclusion of three cheers a tiger was immediately called for.

"In 1826, the same organization visited New York, being the first volunteer corps to make the trip from Boston to another State, and while there, the 'Tigers,' at a public festival, awoke the echoes and astonished the Gothamites by giving the genuine 'growl.'

"It pleased the fancy of the hosts and gradually it became adopted on all festive and joyous occasions."

RAFELLI ROSSAZZO.

BALTIMORE, MD.

An Italian Patriot (Vol. iii, p. 273).—The name of the patriot was Baron Charles Poerio, born 1803, died 1867. See Larousse's Dict., Vol. xii, p. 1229.

Binishes (Vol. i, pp. 214, 227; iii, p. 238).—In addition to what has been said about this word it may be added that *binish* in Persian means a view or a spectator. See Palmer's Persian Dictionary, where various other words from the same root appears. For the later Turkish developments of meaning, see any Turkish Dictionary.

NORTH ANDOVER, MASS. CURIOSUS.

Portala's Cross (Vol. iii, p. 298).—Portala's cross, named in Brete Harte's poem, is a wooden cross erected at the summit of Lone Mountain west of the populous centre of San Francisco. The eastern flank of the mountain is a cemetery, hence the cross. In certain seasons of the year, at sunset, one may see the outlines of the huge, black structure projected against the lurid sky. Contrary to the laws of optics, it seems to stand out in relief, with a wonderful effect of irradiation, and then it gradually fades away against the background of rising mist. J. W. REDWAY.

Dogwood and Washington (Vol. iii, p. 259).—A correspondent wrote to the *New York Sun*, urging the claims of the dogwood flower to be chosen as the national flower, and in support of those claims, told this story: A British army was marching upon Washington's camp, expecting to find him with a small army. In the distance, about where they expected to find the camp, the British scouts saw a hill covered with dogwood trees in blossom. They mistook these trees for tents, and returned with the report that Washington's army was so large that its tents whitened the hills. The British were not prepared to meet a large army, and so retired, leaving Washington and his little army in peace. No dates or localities are given, and I do not identify the alleged occurrence. R. G. B.

NEW YORK CITY.

Sea-Blue Bird of March (Vol. iii, pp. 127, 168).—The phrase pictures the common small kingfisher of England (*Alcedo ispida*), a bird that answers exactly to the several particulars of the poet's delineation. Its coloring is described by naturalists in terms from which "sea-blue" is a poetical and perfect crystallization into a jewel one word long—"silky azure," "bluish green," "greenish blue," "beryl blue," "azure blue," being adjectives used by turns to represent the various hues, while Dr. A. Brehm says, "the whole upper part of the bird appears green or blue according as the light falls on it and the tints are ever changing in the sun." ("Bird Life.")

Other British poets portray the kingfisher as a "jeweled beam of emerald light," a "sapphire-winged mist," a "little hermit, azure-winged," etc.

As the bird is not a migrant and nests early, it comes into notice with the vanguard of spring near its favorite haunts, "little streams, ornamental waters in parks, still ponds," and similar localities, although Dixon, in "Rural Bird Life," says that of late it is becoming rare except in secluded spots, such numbers have been killed for their beautiful plumage; but "time was when it could be invariably seen darting hither and thither in the most frequented places," almost always solitary, and mark-

edly characterized by its straight and rapid flight near the ground or the surface of the water. "The bird flits past," says one writer, "like an indistinct gleam of bluish light." "It flits past," says Dixon, "in its rapid flight * * * appearing as an emerald streak of light," and he adds that, darting along the course of a stream, it seldom or never flies over the bridges in its way but always underneath them.

Just in the same way often

"Underneath the barren bush
Flits past the sea-blue bird of March,"

or rather, this was a frequent vision in the days when "In Memoriam" was written.

NEW YORK CITY. M. C. L.

REFERRED TO CORRESPONDENTS.

Wish-ton-Wish.—This name, given by Cooper in one of his novels to the Whip-poor-will, in reality is the Osage name for the prairie-dog or social marmot. Had Cooper any reason other than the obvious onomatopoetic one, for transferring the name of this animal to a bird?

FALSTAFF.

CAMDEN, N. J.

Three Generals never Defeated.—What three generals were never defeated?

R. R.

BALTIMORE, MD.

Modkas.—Who were the Modkas?

R. R.

BALTIMORE, MD.

Green Sprig and Liberty.—When and on what occasion did a green sprig become an emblem of liberty? R. R.

BALTIMORE, MD.

COMMUNICATIONS.

Scouring the White Horse (Vol. iii, p. 280).—From "Rambles by Rivers," by James Thorne, Vol. i, London, 1847, we quote the following in regard to "Scouring the White Horse." "But the White Horse, which gives its name to the range, is after all *the* wonder, and the rambler should not be at Farington without going to see it. It is an extraordinary animal, standing some four hundred hands high, and visible (to those who can see so far) fifteen miles off. Judges say that it is necessary to be at least a mile distant to see its points to perfection.

"The reader knows, I suppose, that the White Horse is the rude figure of a horse cut out of the side of a chalk hill. It has been supposed to mark the site of a victory over the Danes; but Mr. Thoms, in a paper published in Vol. xxxi of the "Archæologia," suggests that it has probably a religious origin—in fact, was a representation of the Sacred Horse of the Celts. Once in three years the peasantry assemble and carefully remove any of the turf that has encroached on the figure, or, as they say, 'rub down the Horse.' On these occasions a fair is held on the hill-top at which there is commonly horse-racing, jumping in sacks, and even more than the usual amount of rustic merriment." H. R.

SCHENECTADY, N. Y.

A Sorrow's Crown, etc. (Vol. iii, p. 264).—The line that was written by Coleridge under his saddle ran:

"Eheu! quam infortunii miserrimum est fuisse felicem."

[ED.]

Shallow as Dish-water.—Years ago, in New England, we used to say of an addle-pated person, or of a pretender to wisdom: "He is as shallow as dish-water," with "shallow as dish-water" as a variant form.

EULER.

Cold as Charity.—This expression is common enough near Philadelphia; and we sometimes hear it varied to "colder than Presbyterian charity;" which is really too cruel, but our Presbyterian citizens take it as a stale joke, which it certainly is.

EULER.

Seven Sleepers (Vol. iii, p. 231).—Please notice that under the title of "The

Plot of Rip Van Winkle," the names of only six of the "Seven Sleepers" are given: see last paragraph, second column of the page.

What was the name of the other one?

E. HUNN.

PHILADELPHIA, PA.

There should be a comma after John and before Serapion, which you will find will give the requisite number.

Runcible.—*The Book Buyer* says: "The accompanying explanation of the word 'runcible' was met with some time ago, and may interest those who have sung Ingraham's song on Edward Lear's 'Owl and the Pussy Cat.' In Johnson's Dictionary, second edition, we find 'Rounceval' from a town at the foot of the Pyrenees. See 'Pea,' of which it is a species.

> 'Dig garden,
> And set as a daintie thy runceval pease.'
> —*Tusser.*

Rounceval, runcival, *runcible*—the transition is easy. The *runcible* spoon is the peascod or husk of the Rounceval pea."

Battle-Bell (Vol. iii, p. 152).—In what poem does Longfellow's mention of the Florentine battle-bell occur? I do not recall it, and cannot tell how well the suggestion that the Gonfalon is probably meant fits the poet's allusion, but as a reply to Mr. Kelly's question that answer seems unsatisfactory. Browning, in *Sordello*, makes several references to the battle-car and bell used by the Italian cities, and in my copy I find a brief explanation penciled when I attempted to read the poem, but I suppose the effort at comprehension debilitated memory, for I cannot tell where I gleaned this small bit of information.

The carroch, or *carroccio* was a large wagon having a flag-staff planted in it, which served the Lombards as a rallying point, and, therefore, as an ensign. Each city had its own that carried its standard into battle, and each carroch bore also a cross and a large bell. It was zealously guarded and assigned the central place when the troops were drawn up in battle array.

Browning speaks of the sound "of the carroch's booming," and again, "Hark to the carroch's clang!" In Book Fourth, when the armies of the Eastern League are represented as gathered at Ferrara,

> "The carrochs halted in the public square,
> Pennons of every blazon once aflaunt,
> Men prattled freelier that the crested gaunt
> White ostrich with a horse-shoe in her beak
> Was missing."

This last blazon seems to have been the arms of Eccelino, Lord of Romano.

Farther on we read,

> "Here you saw
> The Vicentine, here snowy oxen drew
> The Paduan carroch, its vermillion cross
> On its white field."

I suggest that the bell may have been used not merely to aid by its sound in rallying scattered troops, but also to ward off evil influences, in accordance with the well-known mediæval superstition about bells.

Possibly full information may be found in some of the encyclopædic dictionaries edited by M. Havard, of which "Le Dictionaire de l'Ameublement et de la Decoration" is one; other titles I do not recall.

M. C. L.

NEW YORK CITY.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 54, 59, 69, 79, 81, 118, 261, 287).—Edward W. Bok writes:

"The pride of the heart of Mr. Thomas Bailey Aldrich is a dog—an Irish setter who, its owner believes, is endowed with more intelligence than some men of his acquaintance. A year or two ago it was the author's habit to invite one to his charming home on Mount Vernon street, Boston, to see his twins and his dog, and the visitor often went with appalling visions of two babies to kiss and try to amuse instead of one. In the 'twins' he found big fellows of nineteen or twenty, who have become somewhat accustomed to being shown off and perhaps a little bored about it. The dog, Trip, I believe his name is, on the contrary, is never weary of bringing his master's slippers from his bedroom to the parlor, and of exhibiting his intellectual achievements so long as Mr. Aldrich will suggest new tricks."

Some Etymologies. — *Dassy.* This word, applied to the South African cony or hyrax, is said, in the *Century Dictionary*, to be "a native name." According to Prof. Flower, it is the Dutch *das*, Ger. *dachs*, a badger. The animal is locally called *klip-das*, or cliff-badger.

Coprah.—This commercial word is said, in the *Century Dictionary*, to be "a native name." It is the Spanish *copra;* its remoter history I know not.

Beche de mer.—The *Century Dictionary* gives a correct etymology for this word; the *New English* an incorrect one. Yet the *Century* misprints the Port. *bicho do mar*,—making it *bicho da mar*. The same misprint occurs in the separate entry under *bicho* in the same excellent work.

Dalmahoy.—This word, the name of a kind of wig, not now in use, finds a place in the *Century Dictionary*, with no attempt at an etymology. Dalmahoy in Midlothian, Scotland, is the family-seat of the Earl of Morton. Perhaps a place-name has here become attached to a piece of wearing apparel, as in the case of Balmoral.

Clumber.—The word *clumber*, designating a kind of spaniel, occurs in the *Century Dictionary*, with no etymology. I have always understood that this breed of dogs was named from Clumber Park, the celebrated residence of the Duke of Newcastle.

Burgoo.—This word, a sailor's name for "porridge," is passed over in the *Century* and *New English* dictionaries with no regular etymology. Several months since, a writer in *The Athenæum* published an excellent and very satisfactory identification of this word with the Arabic *burghul*, or *burghu* (corn, grain, also porridge or gruel.)

Denim.—This is the name of a kind of coarse cotton drilling. The dictionaries mostly accent the word on the first syllable, den'im. When I was young the name was *denims*, and the accent was on the last syllable. As an etymology I would propose (or as a suggestion to be verified or overthrown by collated facts) the guess that *denims* represents the French "*Cotonnade de Nîmes.*"

Bajjerkeit, Badgerkite. This name, according to Hunter's *Gazetteer of Bengal*, Vol. xvii, p. 266, is the native designation of a species of ant-eater, called in Chutia Nagpur *bajarkit;* while in Orissa and Bengal it is called *bajrakit* and *bajrakapta*. But the *Century Dictionary* says it is an African animal, and that its name is "a native African word."

(I may add that I have a rather long list of similar slips occurring in the *Century* and *New English* dictionaries. Both these great works, however, are, as a whole, very admirable; and the errors they make are so few that it almost seems invidious to call the attention of the public to them. I have sent notes about some few of these words to the editors. Dr. Murray has twice kindly acknowledged the receipt of my notes.)

PHILADELPHIA, PA. * * * *

Asturias (Vol. iii, pp. 216, 273, 288, 298).—Prof. John Foster Kirk, editor of "Prescott's Histories," and author of the "History of Charles the Bold," informs the writer that the expression *the Asturias* is perfectly correct, and very common, and this corresponding use of the article with the plural noun *Asturias* is common and correct in the Spanish language. "The Asturias" occurs in Weber's "Univ. Hist." (Bowen's trans.) p. 128, four times in Hale's "Story of Spain," also many times in Prescott's works. G.

PHILADELPHIA, PA.

Books and Periodicals.

The American Journal of Photography for October contains as a frontispiece, illustrating the article on "The Genesis of the Camera," by Julius F. Sachse, a photograph representing a most interesting page from an ancient illuminated Rosicrucian MS. "This page is one of thirty folio sheets, 12x18 inches, composing the old tome, and which contains the secret theosophy of the Rosicrucians.

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NOTES.

THE WORD COCKNEY.

The name Cockney as applied to a citizen of London is at least as old as the twelfth century. In "Britannia," art. "Suffolk," are quoted some verses written in the time of Henry III by the rebellious Hugh Bigod, Earl of Norfolk, who boasts,

> "Were I in my castle of Bungey
> Upon the river Waveney
> I would ne care for the King of Cockney."

Camden says that the Thames was once called Cockney (Sax. *coc*=anything that shoots out—a spout, and *ea* or *ey*=running water), hence a cockney signifies one who lives on the banks of the Thames.

Blount says in his "Glossographia," 1670: "Cambden takes the etymology of cockney from the river Thamesis, which runs by London, and was of old time called Cockney. Others say the little brook which runs by Turnbole or Turnmill Street was anciently so called."

Fuller says in his "Worthies:" "I meet

with a double sense of this word Cockney, some taking it for

"1st. One coaks'd or cocker'd, made a wanton or nestlecock of, delicately bred and brought up, so that, when grown men and women, they can endure no hardship, nor comport with painstaking.

"2d. One utterly ignorant of husbandry and housewifery, such as is practiced in the country, so that they may be persuaded anything about rural commodities, and the original thereof, and the tale of the citizen's son who knew not the language of a *cock*, but called it *neighing*, is commonly known."

This tale is given as follows in John Minshien's "Ductor in Linguas," 1617: "A citizen's son riding with his father out of London into the country, and being a novice and merely ignorant how corn and cattle increase, asked when he heard a horse neigh what the horse did? His father answered the horse doth neigh. Riding further he heard a cock crow and said doth the cock neigh, too."

Fuller adds another anecdote: "One merrily persuaded a she-citizen, that seeing malt did not grow, the good huswives in the country did spin it. 'I knew as much,' said the citizen, 'for one may see the thread hang out at the ends thereof.'"

The *cock-neigh* story is repeated in several dictionaries, but is manifestly only an invention to explain a nickname long in use.

With regard to Fuller's first "sense," Wedgwood's "Dictionary of Etymology" says: "The original meaning of cockney is a child too tenderly or delicately nurtured —one kept in the house and not hardened by out-door life; hence applied to citizens as opposed to the hardier inhabitants of the country and in modern times confined to the citizens of London."

The derivation is given from *cocker*, Dutch *kokeln*=to pamper, French coqueliner =to dangle. (Webster compares *cocker* with *coqueliner*=to imitate the crow of a cock, to run after the girls.) Dr. Samuel Pegge says in his "Anecdotes of the English Language," 1814: "The French have an old appropriated verb (not to be met with in the modern dictionaries, but you will find it in Cotgrave), viz.: '*coqueliner un enfant*=to fondle and pamper a child.'" And Wedgwood adds: "The French *coqueliner*, to dandle, cocker, fedle, pamper, make a wanton of a child, leads us in the right direction."

But this derivation is doubtful, for *coqueliner*, not to be found in the main "Dictionnaire de l' Academie," is given in the complement to that work, 1842 (containing obsolete and quaint words), with the sole meaning of *crow*, "*Il se dit du chant du coq*;" possibly Cotgrave and others confused it with the old and colloquial word, *dodeliner*=to caress, to cradle a child. (Chamband, however, uses the expression "*coqueliner* un enfant.")

In the Dictionary of E. Coles, Schoolmaster and Teacher of the Tongue to Foreigners, London, 1733, cockney is defined as "a child wantonly brought up, one born and bred in London, or, as they say, within sound of Bow-Bells, also an ancient name of the river Thames, or, as others say, the little brook by Turnmill Street."

Wedgwood gives the following quotations in support of his definition:

"*Cocknay*, carifotus, delicious, mammotrophus."

"To bring up like a *cocknaye*, mignoter."

"Delicias facere, to play the *cockney*."

"Dodliner, to bring up wantonly as a *cockney*." (Pr. Par. et al.).

"Puer in deliciais matris nutritus, *anglice* a *cokenev*." (Hall, Dict., 1852.)

"Cockney, niais, mignot." Sherwood.

Halliwell quotes from Nash's "Pierce Peniles," 1592 ("Collier's Reprint," p. 21): "A young heyre or cockney—that is his mother's darling, if hee playde the wastegood at the innes of the court, or about London, falles in a quarreling humor with his fortune, because she made him not King of the Indies."

In Dekker's "A Knight's Conjuring," 1607, is the passage—

"'Tis not their fault, but mothers', our cockering mothers, who for their labour make us to be called cockneys."

"Dr. Thomas Henshaw, sagaciously as he is wont, Skinner observes, derives Cockney from the French *accoquina*, to wax lazy, become idle, and grow slothful as a beggar." ("Cyclopedia Metropolitana.")*

* *Cf. Fr. Coquin*=idle, etc.

In this last sense it is used in the following quotations:

"And when this jape is told another day
I shall be holden a daff cockanay:
I will arise and auntre it, by my fay;
Unhardy is unsely, as men say."
Chaucer, Reve's Tale.

"Unlesse it be shortly considered, and that faukons be broughte to a more homelye diete, it is ryght likely that within a short space of yeares our familiar pultry shall be as scarse as be now partriche and fesaunte. I speak not this in disprayse of the faukons, but of them which keepeth them lyke Cokeneys."

Sir Thomas Elyot, "The Governour," 1557.

"Some, again, are on the other extreme, and draw this mischief on their heads by too ceremonious and strict diet, being over precise, *cockney-like*, and curious in their observation of meals."—Burton, "Anatomy of Melancholy," 1, 2, 2, 3.

"At that fest thay wer seruyd with a ryche aray,
Every fyve and fyve had a cokenay."

"The Turnament of Tottenham, or, the Wooeing, Winning, and Wedding of Tibbe, the Reeve's Daughter there."

"Percy's Reliques," vol. ii, p. 24. (The editor says, "cokenay," as here used referred to some dish now unknown, and the Londoners gained their nickname from their fondness for this dish, as an Englishman is known in France as a "rosbif," and a Fife man is called a "Kail supper.") The Londoners, on the other hand, may have given the name to the dish.

"I have no peny, quod Pierce, polettes for to bie,
Ne neither goes ne grys but two grene cheses,
A few curdes and creame and a haver cake,
And two loves of beanes and branne, bake for mi folke:
And yet I say by my soule I have no salt bacon,
Ne no Cokenay, by Christe, coloppes to make."
"Vision of Pierce Plowman," 1550.

Nares remarks in his "Glossary," "What this word *Cockney* means, is well known—how it is derived there is much dispute. The etymology seems most probable which derives it from cookery. *Le pais de cocagne*, in French, means a country of good cheer; in old French, *coquaine*. *Cocagna*, in Italian, has the same meaning. Both might be derived from *Coquina*. This famous country, if it could be found, is described as a region where the hills were made of sugar-candy, and the loaves ran down the hills crying, 'Come eat me.'"

The following is the full derivation of *Cokayne*. Fr. *cocagne, pays de cocagne;* Old Fr., *cocaigne;* It., *cucagna, cuccagna;* fr. It., *cucca*=dainties, sweetmeats; Prov. Fr., *couque*. Catal, *coca*=cake (because it was believed that the houses in this country were covered with cakes); Latin, *coquere*=to cook, *coquina*=kitchen. *Coquo* (*coquere*) has been traced to the Hebrew *Goug*=to cook bread beneath live coals. From this root not only *coquo* but the Greek *kukeo*=to mix is derived. From *coquo* are formed the following verbs, meaning to cook: Flem., *koken;* Ger., *kocken;* It., *cucinare;* Span., *cozer, cozinare;* Fr., *cuire;* *Eng.*, cook. In Picard, *couque*=kitchen. Allied to these are the Anglo-Saxon *cocunnga*=things cooked, pies, puddings, and cooked meat; and *cycene*=a kitchen, a cooking-place. Tyrwhitt, in his "Notes on Chaucer," Douce, Lower, and others agree in deriving Cockney from Cokayne, the land of cookery.

The earliest English mention of this country is a poem in the Normanno-Saxon dialect apparently written in the latter part of the thirteenth century, the MS. of which is in the British Museum, and which was printed (Wright says very inaccurately) in his Anglo-Saxon grammar. It begins:

"Fur in see bi west Spaygne
Is a lond ihote Cocaygne.
Ther nis lond under hevenriche
Of wel of goodnis hit iliche. * * *
In Cokaygne is miet and drink
Without care, how and swink * * *
Ther nis lac of met no cloth * * *
Ther beth rivers gret and fine
Of oile, melk, honi and wine.
Water seruith ther to nothing
Bot to siyt and to waussing * * *
Ther is a wel fair abbei
Of white monkes and of grei * * *
The geese irosted on the spitte
Fleey to that abbei, god hit wot,
And gredith gees al hote, al hot."

The poem further assures us that Cokaygne is fairer than Paradise, for in the latter was no meat nor wine but only fruit and water;

it is always day and never night in Cokaygne; there is no death nor strife, hail, rain, snow nor thunder; the walls of the buildings are made of pasties, of fish and rich meat; the shingles are "floweren cakes;" the pins "fat pudings;" the cloister of the "abbei" above mentioned is built of gems and spices; buttered larks and "garlek gret plenté abound."

A French poem on the same subject recounts similar attractions. Roast geese walk down the street turning themselves; roast pigs run about with a knife and fork ready stuck in their backs; there is a river of wine; every month one has new clothes; the women are all fair and the fountain of perpetual youth springs in the midst.

Balthazar Bonifacius says: "Regio quaedam est, quam Cucaniam vocant ex abundantia panis qui *cuca* Illyrice dicitur. * * * Rorabit bucceis, pluet pultibus, ninget laganis, et grandinabit placentis."

Boileau in his "Satires" says:

"Paris est pour un riche un pays de Cocagne."

In a mock heroic poem in the Sicilian dialect, published at Palermo, 1674, a description is given of Palma, as the *Citta di Cuqgagna*. Hans Sachs wrote a humorous poem on this imaginary country which he called "Schlanraffenland," the title of one in Grim's "Kinder-und-Hausmärchen." The English poets of the sixteenth century named it "Lubberland," a name anciently applied to London.

"Black Forests and the glories of Lubberland, sensuality and horror, the spectre-nun and charmed moonshine, shall not be wanting." CARLYLE.

The Land of Cokayne is simply a burlesque mediæval form of the myth of Atlantis, which the ancients believed to be a continent or island in the Western ocean, known also as Meropis, the continent of Kronos, Ogygia, the Garden of the Hesperides and the Fortunate Isles. The belief in a western land or group of islands probably arose from the canoes, timber, nuts, and bodies of men washed up on the western shore, which influenced Columbus to set out on his voyage of discovery. Atlantis was believed to be a delightful land of woods, rivers, and soft breezes. Not alone the Greeks and Romans, but the Kelts believed in a fair land in the west, and Avalon, described by Tennyson as the abode of Arthur—

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; * * *
Deep meadowed, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,"

is the Keltic Atlantis, where Kronos sleeps.

Villemarqué published an ancient poem describing Ogygia (the isle said by Plutarch to lie due west beneath the setting sun) as a place of enchanting beauty. Joy and minstrelsy reign; youths and maidens dance on the greensward; a life-giving spring bubbles up; a palace of glass floats in the air within which are received the souls of the blessed; no toil is necessary, for food is abundant; cows give their milk in such abundance that they fill large ponds at every milking. It is not a difficult transition from this blessed abode to Cokayne, which in the poem above cited is situated far in the sea west of Spain. The Keltic Isle of Souls, the Portuguese legend of the "Island of the Seven Cities," and many traditions of other nations are offshoots of the same ancient myth.

The glories of Paradise promised by Mahomet to his followers resemble those of Cokayne in some respects. The ox Balam and the fish Nun will supply the faithful with meat; liver-lobes of these animals will feed seventy thousand men. The whole earth will be as one loaf of bread. Every person will be served by three hundred attendants, who will set before him three hundred golden dishes, each containing a different kind of food, the last morsel being as agreeable as the first. He will also have three hundred different liquors; wine, though forbidden in this world, will be freely allowed in the next, for the wine of Paradise never intoxicates, though one drink it forever.

Another derivation of Cokayne may be mentioned here; it is given by M. V. Deale under the head of "Curiosités Philologiques" in the "Bibliothèque de Pèche, par une Société de Gens de Lettres," vol. viii, p. 94.

He says that indigo was not known in France

before the end of the sixteenth century; the blue dye having been previously obtained from the *coques de pastel* (the hulls of the pastel or woad). The culture and commerce of the pastel was extensively carried on in Lauragnais, which country from the great number of *coques* grown there, and the profits of the *coque*-trade was formerly called *Coquaigne*. A proverb runs,

> "Li païs si a nom Coquaigne,
> Ki plus i dort plus i gaaigne;"

or modernized,

> "Le pays se nomme Coquaigne,
> Qui plus y dort plus il gagne,
> C'est le fabliau de Coquaigne."

A Coqueney (older form coqney) is then an inhabitant of Lauragnais. Deale, however, gives no authorities for this theory.

Keyslor describes a Neapolitan "festival of Cocagna," and the "fête de Cocagne" was a similar merry-making. To this day the greased pole in the Champs Elysées at Paris is called the "Mât de Cocagne." There seems to have been celebrated in England a revel presided over by the "King of Cockneys," as the "Lord of Misrule" held sway over others. Strype in the first appendix to his edition of Stow's "London," under the heading "Stepney," describes at some length the "Cockney's feast of London," and Dugdale in his "Origines Juridiciales" recapitulates an order entered on the "Register of Lincoln's Inn" (vol. iv, fo. 8ls., 9th Henry VIII), as follows: "That the King of Cockneys on Childermass day should sit and have due service, and that he and all his officers should use honorable and lawful manners and good order, without any waste or destruction-making in wine, brawn chely or other victuals, as also that he, his marshal, butler and court-marshal, should have their lawful and honorable commandments by delivery of the officers of Christmas, and that the said King of Cockneys ne none of his officers medyll neither in the buttry nor in the Stuard of Christmass his office—upon pain of xis. for every such medling. And lastly, that Jack Straw and all his adherents should be thenceforth utterly banisht, and no more to be used in this house upon pain to forfeit for every time five pounds to be levied on every fellow hapning to offend against this rule."

The French at an early date called the English "cockaigne men," *i. e.*, *bons vivants*, but that the term was sometimes applied to themselves is seen in an extract from Baron Pollnitz's "Memoirs" (vol. 2, p. 108, 1739): "The Romans have a singular taste for all holidays, and are great admirers of spectacles. They are at least as mere cockneys as the Parisians, and every little novelty makes them run to it, as if they had never seen the like in their lives, though all that they see is but the same thing over again."

Cockney sometimes seems to mean a cook, as in "King Lear," act 2, scene 4: "Cry to it, nuncle, as the cockney did to the eels when she put them in the paste alive," but it more probably denotes a simple person, as the fool adds: "'Twas her brother that in pure kindness to his horse buttered his hay" (which reminds us of the *cock-neigh* story). Shakespeare uses it again in "Twelfth Night," act 4, scene 1: "I am afraid this great lubberly world will prove a cockney."

Cockney was always a term of reproach. It has a singular look in the following translations: (?)

> "Phillip he smiled in his sleeve,
> And hopeth more to smile,
> Willing this Cockney to intrap
> With this same merry wyle."
> —*Drant's Horace.*

> "And with a valiant hand from off
> His neck his gorget tear,
> Of that same Cocknie Phrygian kinght,
> And drench in dust his hair."
> —*Phaer. Aeneidos.*

(The Phrygians were despised for their effeminacy, as the citizen was despised by the country folk.)

From meaning a *bon vivant* in general, cockney came to be limited to a citizen of London, who was naturally more luxurious and dainty in his food than his country neighbor. This explanation suits with either derivation (from cockayne, or from cocker, *Cf.* Fuller's 1st definition). According to Fynes Moryson, the Londoners and all

within the sound of Bow-bell, are in reproach called cockneys, and eaters of buttered toasts. In modern times the nickname is usually restricted to the ignorant class of Londoners, whose speech is noted for the interchange of v and w, and the hopeless misplacement of h's.

"A cockney in a rural village was stared at as much as if he had entered a kraal of Hottentots."—Macaulay.

The Cockney School or the Cockney Poets, a coterie of poets, including Leigh Hunt, Shelley, Keats, Webb, Hazlitt, and others, whose productions were said to consist of the most incongruous ideas in the most uncouth language. Leigh Hunt was charged by the *Quarterly Review*, April, 1818, with aspiring to be the "hierophant" of the sect, and his writings were considered especially vulgar. Scott is said to be answerable for some of the sharp criticisms of these poets, and J. G. Lockhart gave them their nickname in an article in *Blackwood*, October, 1817: "If I may be permitted to have the honor of christening it, it may henceforth be referred to by the designation of the Cockney School."

Imperfect rhymes, such as Thalia—higher, top—envelope, essences—trees (Keats), sweet—it, wrong—tongue, wrought—not, tomb—become (Shelley), and Apollo—hollow (Hunt), were designated as "Cockney rhymes."

NOTE.—Scotland, being the Land o' Cakes, has been quaintly said to represent the modern Cockayne.

QUERIES.

Hurrah.—What is the origin of this word? J. I. THOMAS.
BOSTON, MASS.

Karl Blind says that "this word also occurs in the German tongue of the Flemings ('hoera'). It is an exclamation clearly descriptive of a stormy movement. I need scarcely say that the Middle High German '*hurren*'—in English 'to hurry'—is still preserved in our *hurtig*, 'quick, rapid,' which is again exactly the same in Danish. "As a horseman's cry, and as an imitative word-painting of swiftness, we find in Burger's (1748–94) 'Lenore,' the following:—

> Gehorsam seinem Rufen,
> Kam's *hurre hurre!* nachgerannt,
> Hart hinter's Rappen Hufen.
> Und immer weiter, *hop, hop, hop!*
> Ging's fort in sausendem Galopp.

"Here we have, as it were, a spectral 'hip, hip, hurrah!' in a nocturnal Ride of the Dead."

Cyclone.—How old a word is cyclone in the English language? CARELESS.
TRENTON, N. J.

The word "cyclone" was first proposed by Piddington in 1848, to describe the violent hurricanes of the tropics in which the wind rotates, in the northern hemisphere, opposite to the hands of a watch. The term anticyclone was first used by Mr. F. Galton in 1863, to represent wind motion in the opposite direction.

Drum Made of Human Skin.—What general ordered that after his death a drum should be made of his skin? X.
BALTIMORE, MD.

Johann Ziska, or Zizka, the national hero of Bohemia, born at Troczona in 1389, died in 1424. This story is recognized by Voltaire in his "Essai sur les morurs" and in "l'Esprit des Nations."

Killed by a Servant.—What celebrated author was killed by a servant? What was the servant's name? X.
BALTIMORE, MD.

Johann Joachim Winckelmann, at Trieste, in 1768. The servant's name was Archangeli.

Wooden Leg.—In what American battle did the defeated general leave his wooden leg as a trophy to the victors? X.
BALTIMORE, MD.

General Antonio Lopez de Santa Anna, at the battle of San Jacinto (April 21, 1836). This was the closing battle of the Texan war of Independence.

Charlotte Temple.—Is the story of Charlotte Temple true? X.
BALTIMORE, MD.

It is. She is buried in Trinity churchyard, New York city.

Ballyhack.—What is the origin of the expression to "send one to Ballyhack"?
WILLARD.
PHILADELPHIA, PA.

Ballyhack is a little seaport town in the county of Wexford, Ireland. Probably the somewhat ludicrous name of the place is its only claim to the distinction it has received. Much in the same way *Oshkosh* is sometimes taken as the type of provincialism, as if it were the capital of "the way-back country," simply because it has an uneuphonious name.

The Garden.—Marvell's fine old poem, "The Garden," is called "a translation" in his complete works. Of what is it a translation? A. B. J.
TRENTON, N. J.

It is translated from his own Latin ode entitled *Hortus*. So his little poem on "A Drop of Dew" is from his Latin ode on the same subject, entitled *Ros*.

Opalescent River.—Where is the stream of this name? It is not to be found in any gazetteer at my command.
F. E. ELSTOWE.
BALTIMORE, MD.

The stream called the "Opalescent River" is in Lewis Co., N. Y. The rock known as labradorite is very abundant here; and its gleaming reflection of the light gives rise to the name of the stream. The stone is valued for ornamental purposes.

REPLIES.

Oldest Christian Hymn (Vol. iii, p. 140).—The oldest Christian hymns are really those given in the New Testament; the Magnificat, the chants of Zacharias and of Simeon, and the chorus of the Angelic host, but these do not properly come within the intent of the question. Of existing uninspired hymns the oldest are probably the "Tersanctus," the "Gloria in Excelsis," and perhaps also the "Te Deum." The "Tersanctus," the first of the two hymns embodied in the Communion Service of the Episcopal Church, "Therefore with angels and archangels," etc., is found in the earliest known liturgies. The "Gloria in Excelsis," which is an anonymous Greek Morning Hymn, is likewise undoubtedly very ancient, but the "Te Deum" is not certainly so. There is a time before which it is not found. One early legend says that St. Ambrose in a moment of exaltation chanted it as he baptized St. Augustine, and another theory attributes it to St. Hilary, Bishop of Arles, early in the sixth century, but the best received opinion is that it has grown from the fragments of several early hymns, possibly and even probably thus reaching back to the days of the primitive Church.

The earliest Christian hymn-writer whose name is known was Clement, of Alexandria, in the latter part of the second century. Only one hymn of his composition exists, a "Hymn of the Saviour," a recital of Christ's offices for the helpless, and an entreaty for His aid.

Its first stanza, as translated by Mrs. Charles, reads:

> "Mouth of babes who cannot speak,
> Wing of nestlings who cannot fly,
> Sure Guide of babes,
> Shepherd of royal sheep,
> Gather Thine own
> Artless children
> To praise in holiness,
> To sing in guilelessness
> With blameless lips,
> Thee, O Christ, Guide of children."
>
> M. C. L.

NEW YORK CITY.

The Lost Arts (Vol. iii, pp. 177, 210).—Among the lost arts are dyeing the Tyrian purple, pyramid building, the welding of Damascus steel. RAFELLI ROSAZZO.
BALTIMORE, MD.

"The Golden King" (Vol. iii, p. 215).—Gustavus Adolphus, of Sweden, was, and is,

popularly called *Guldkungen* (the golden king), on account of his yellow hair and fair complexion.

RAFELLI ROSAZZO.

BALTIMORE, MD.

White Prince (Vol. iii, p. 320).—It is generally held that the name of Belisarius (the Byzantine General, d. 565), is the old Slavic *Beli-tsar*, or "White Prince." Cf. "Encyc. Brit.," art. "Belisarius." X.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Malabarian Hymn.—In the article on "Hymns" in the "Encyc. Brit.," Lord Selborne speaks of a certain hymn as "the Malabarian hymn." Why is it so named? SOLO.

PHILADELPHIA, PA.

Saved by a Fly.—The life of what prince (or of what king) was saved by the bite of a fly? X.

BALTIMORE, MD.

White Prince.—Who was called "The White Prince," and why? X.

BALTIMORE, MD.

Authorship Wanted.

"Subtlest Asserter," etc.

Where can be found the line:

"Subtlest asserter of the soul in song,"

and to whom is it applied? M. C. L.

NEW YORK CITY.

Songs of my Country.

Who really said that if he were allowed to make the ballads of a nation he cared not who made the laws? I have seen it attributed to Macaulay and, lately, to Dr. Johnson, but as it is also said that Andrew Fletcher of Saltoun credited it to "a very wise man," these men of a younger generation could have used it only as a quotation. Can it be traced further?

M. C. L.

NEW YORK CITY.

COMMUNICATIONS.

Buss, Island of (Vol. iii, p. 283).—Your correspondent, Mr. Peterson, will find some points about Buss in the article on Frobisher in the *National Dictionary;* a very good article, by the way, although it does not (I think) make any reference to his kinship with the poet Gascoigne. HANNO.

PHILADELPHIA, PA.

The Three Rogues (Vol. iii, pp. 275, 299).

"King Arthur he did reign,
He was a mighty king,
Three sons of yore, he turned to the door,
Because they could not sing.

The first he was a Miller,
The second he was a Weaver,
The third he was a little Tailor boy,
Three thieving rogues together.

The Miller he stole corn,
And the Weaver he stole yarn,
The little Tailor boy he stole broadcloth,
For to keep these three rogues warm.

But the Miller was drowned in his dam,
And the Weaver was hanged in his yarn,
Old Nick cut his stick with the little tailor boy,
And the broadcloth under his arm."

The above is one more version. I think it is the best. It has been in my memory since I was a little boy.

DOLLAR.

Weel Away! This exclamation Sir Walter Scott puts into Edie Ochiltree's mouth ("Antiquary," Vol. ii, p. 76, Porter & Coates' edition), "Weel away! It's e'en queer I ne'er heard this tale afore." I am, like Sir Walter, a borderer, and I venture to think he has here fallen into a solecism. "Weel away" is here meant to represent the common interjectional expression, "Well I wot," which is of especially frequent use in the border counties under the form "Weel A wait," (I being pronounced A), as "Weel A wait! she's a bonnie lassie." In the rest of Scotland the form is "Weel A wat," but along the borders there is a predilection for the same sound of *a* after *w*,

thus the "twa" (two) of the other counties is there "tway," "wart" is "wayrt," "warn," "wayrn," etc. A story is told of an English traveler who on putting up at an "inns" or "public-house" in Jedburgh, rung the bell and asked the lass who answered it to send up the waiter. "Whilk wayter do you want?" she asked, "is it wayter wayter or well-wayter?" that is, "is it river-water or well-water?" These were the only varieties of "waiters" she had knowledge of, male attendants being unknown in our old-time "change-houses." I never heard "Weel A wait" corrupted into "Weel away," and I venture to think Sir Walter has made a slip in his Scotch here. J. H.

Island of Women (Vol. iii, p. 300). —For an excellent account of the Island of Minicoy, see journal of Royal Geographical Society, about the year 1868. X.

PHILADELPHIA, PA.

Leading Apes (Vol. ii, pp. 224, 288). —In Davidson's "Poetical Rhapsody," "Yet Other Twelve Wonders of the World," a poem by Sir John Davis, occur these lines:

"I marriage would forswear, but that I hear men tell,
That she that dies a maid, must lead an ape in hell."

Also in the same book, but in another form, entitled "A Contention Betwixt a Wife, a Widow, and a Maid," by Sir John Davis, will be found the following:

Maid. "Go, Wife, to Dunmow, and demand your flitch."
Widow. "Go, gentle Maid, go, lead the apes in hell."

H. R.

SCHENECTADY, N. Y.

Pets of Famous People (Vol. ii, p. 209; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287).

The Scotsman says: Queen Victoria's pet dog is a Yorkshire terrier that weighs two and three-quarter pounds and cost £15. She saw the dog a good many times before it was purchased. It was the property of Ravenscroft, of St. Martin's Lane, but as other dealers heard that the Queen was looking for a pet, they would go to Ravenscroft and say, "I think I have a chance to sell that dog. Lend me him for a few hours." This occurred several times, till application was made to Ravenscroft himself. He, too, brought out the inevitable Yorkshire terrier. "Why, I have seen this dog several times before," exclaimed her Majesty. The reason was explained to her, and she became possessor of the smallest dog in the market.

Collie. — A shepherd's dog. Various origins for this name have been proposed. It seems to me it might be a descendant of *Colin*, the old pastoral name for a shepherd. This, of course, lacks verification.

X.

PHILADELPHIA, PA.

Taube (Vol. iii, p. 297).—"W. P. A." may find a very good biography of "Stofal Taube" in almost any cyclopædia, under the title of *Christopher Columbus*. A moment's study will show the connection between the two names.

TROIS ETOILLES.

PHILADELPHIA, PA.

Some Etymologies. — *Abaca.* The "New English Dictionary" says that this plant (*musa textilis*) is a palm. This is very far from being correct.

Dambose. This term, a chemical one, is defined in the "Century Dictionary" as the "same as Dambonite." But on p. 623 of "Wurtz's Chemistry" (Eng. trans.), the difference between Dambonite and Dambose is clearly stated. As to the correctness of Wurtz's statement, I cannot decide. Wurtz makes Dambose a true sugar, isomeric with glucose, which Dambonite certainly is not.

Colin. This name, as applied to the common American quail, is originally a French designation. The "Cent. Dict." identifies it with *Colin*, a nick-name of Nicholas. Would it not be easier to refer it to the Spanish-American *acolin*, a quail? *Acolin* occurs in "Worcester's Dictionary," and is (so I am informed) a variant of a native Mexican name for the same bird, or a congener of it.

Abaiser. This term, meaning ivory black, has no etymology in the new dictionaries. One of my private note-books says, "from Portuguese *abaissir;*" but I have failed to record or to remember the authority for this statement. I would like information on this word and its origin. ****

PHILADELPHIA, PA.

Jenny Kissed Me (Vol. iii, pp. 110, 238, 287).—The Chicago *Dial* says: "The little poem widely printed and read under the title *Jenny Kissed Me*, supposed to have been written by Leigh Hunt, has been a good deal discussed of late—not for the intrinsic value of the verses, but for a certain sidelight they were believed to throw upon the life and character of Carlyle. For, say the expounders of this literary enigma, 'Jenny' was no less a person than Jane Welch Carlyle; and the reason she kissed him when they met was that he (Hunt) brought her the ingratiating news that her husband had been awarded a pension of three hundred pounds a year by the British government. 'His friends can remember yet,' says Mr. Moncure D. Conway, 'the happy scene when Leigh Hunt came with the happy news, for telling which Mrs. Carlyle kissed him. To this kiss, so characteristic of one of the noblest of women, we are indebted for one of Leigh Hunt's charming improvisations.' It was easy, of course, to accept the pretty poem, and the pretty story of the kiss; but the story of the pension was not so easy, in the face of Carlyle's strongly avowed notions of literary independence, and it has been stoutly denied by Mr. Froude, who states that 'at no time of his life, even when he was in extreme poverty, would Carlyle have accepted any pension.'

"Mr. Froude adds that he 'never heard that Mrs. Carlyle had kissed Leigh Hunt,' and thinks it 'exceedingly unlikely that she ever did.' Mr. Froude's position is now supported by evidence from an unexpected quarter. In an old London magazine called the *Monthly Chronicle*, a bound volume of which is before us, we find (November, 1838) a short discussion of the rondeau—a form of verse then but little known in English; and the author confesses himself 'tempted to publish a rondeau of his own, which was written on a real occasion.' The rondeau given is as follows:

> "'Nelly kiss'd me when we met,
> Jumping from the chair she sat in;
> Time, you thief! who love to get
> Sweets into your list, put *that* in.
> Say I'm jaundic'd, say I'm sad,
> Say that health and wealth have miss'd me,
> Say I'm growing old, but add
> Nelly kiss'd me.'

These lines seem to establish the authenticity of the kiss clearly enough as far as Nelly is concerned, but give little support to the Jane Welch and the Carlyle and the pension parts of the story."

The Word "The" in Place Names (Vol. iii, pp. 120, 191, 216, 252, 273, 288, 298).—The following may also be mentioned: The Punjab, The Deccan, The Concan, The Carnatic, and quite a number of other Anglo Indian names may be added, also The Ukraine.

UDOLPHO.

PHILADELPHIA, PA.

Idaho (Vol. iii, p. 248).—The *Daily Statesman* of Boise City, Idaho, says in a recent issue:

"An inquirer after knowledge, in AMERICAN NOTES AND QUERIES for September 21, asks the old conundrum: 'What is the meaning of the word "Idaho?"' and receives the answer which has grown musty from age: 'Joaquin Miller, who gave the incipient State of Idaho its name, says that it is written and spelled improperly. The correct form is *Idahho*, with the accent on the middle syllable. The name means *the light on the mountains.*'

"There is not, and never was, a shadow of foundation for the statement. The word 'Idaho' was perfectly familiar to thousands of white miners, traders, and travelers of every class long before Miller ever saw the country. The writer of this paragraph was on the ground while a steamboat was being built by the Oregon Steam Navigation Company at a point above the Cascades of the Columbia River in the spring of 1860. He saw the steamer launched and christened 'Idaho,' and watched the workman while

he painted this name in the appropriate place on the vessel.

"The name was universally admired, and to the inquiry that was daily made as to its origin and meaning, the answer always was that it was a word that had been taken from some one of the Indian dialects at that time spoken by some of the tribes of Indians inhabiting that section of the Columbia River country, and that the meaning of the word as given by the Indians and rendered into English by the interpreters of that day, was simply 'Gem of the Mountains.' The word was spoken and written by everybody having occasion to mention anything connected with the steamer, just as it is spoken and written to-day. The account given by Miller of his talk with Colonel Craig, and of their joint observations in the Nez Perce country during the autumn of 1861 is doubtless a pure myth—the afterwork of the poet's brain.

"When, in March, 1863, the question of the creation and organization of a new Territory was before Congress, the matter of finding a name for it was discussed, when the delegate in Congress from Washington Territory, Salacius Garfield, suggested the name of the old steamer as the most beautiful, appropriate, and suggestive for the new Territory. Miller had no more agency in finding a name for the region in question than he had in naming the thirteen original colonies. There surely must be a few of the old ones left who helped to build and name the old steamer. They cannot be all dead, since only the good die young. If any of them are yet above ground, let them come forward and tell the world how Colonel Ruckles, of the Oregon Steam Navigation Company, happened to find this beautiful name for his steamer, and who the interpreter was who gave him its meaning."

Wickiup (Vol. iii, pp. 285, 299).—According to the vocabulary of M. S. Severance, taken in 1872, and published in Wheeler's "Archæology" (Vol. vii), supplement, page 472, wick-y-up as a Uta word; *branch-lodge* (hastily constructed). It is not derived from the English *wicker*, but a real Indian word. In Uta many terms show this ending -ûp, -ap, -p, etc. As Kánup *willow*, Kunúwup *sweet-elder*, shamûp *bed*, Kátsop *hat*. I never stopped in these parts myself, but Mr. Pilling, the bibliographer, states that the Shoshoni Indians also use the word, and that its original meaning must have been *brush-lodge*. White people out there use it also for their houses, sheds, hotels, and any building. "Come to my wickiup this evening." These wickiups are made from grease-wood, pine branches, and anything on hand. Cf. our "cottage."

A. S. GATCHET.

WASHINGTON, D. C.

So-Long (Vol. ii, p. 48).—This expression is almost universally used in the West as the equivalent of *good-bye*.

TROIS ETOILLES.

Origin of the Umbrella (Vol. iii, p. 291).—Your article on this subject suggests to me that the umbrella was not objected to only on account of its use being an indication of unmanly fastidiousness, but still more (in Scotland, at least), as evidencing an unwillingness to accept such weather as Providence should be pleased to send. I remember two old maiden ladies, in my native village, who scrupled to use an umbrella even when going to church in their best dresses on a wet Sabbath. They held it as implying a distrust of Providence. One of them at length gave way, and the more tenacious sister, who held out sturdily till her death, earned the admiration of the villagers for her higher principle. It was the same feeling that made the old Scotch farmers chary in making use of artificial means (as fans) for winnowing their grain. It was considered more "Christian-like to lippen to Providence and the shieling-knous." I think this feeling is referred to in "Old Mortality."

J. H.

PHILADEDPHIA PA.

Asturias (Vol. iii, pp. 216, 273, 288, 298).—I do not dispute "G.'s" assertion that many of the best English and American writers use the article before the word "Asturias;" I merely say that they use it improperly. Permit me to cite Brockhaus' "Conversations-Lexikon," under Spain and Asturias; the "American Cyclopædia,"

under the same heads, and the "Encyclopædia Britannica," under Asturias. I further cite "The Statesman's Year Book," and "Whittaker's Almanack." The Spanish Consul-General in this city was the first to correct me in speaking of "the Asturias," some four years ago. I presume that any educated Spaniard will know whether the province is or is not "the" Asturias.

NEW YORK CITY. R. G. B.

Frobisher.—The poet Gascoigne, in mentioning his kinsman Frobisher, spells his name Fourboissier, a spelling which suggests a French origin. HANNO.

PHILADELPHIA, PA.

BOOKS AND PERIODICALS.

A Lenâpé-English Dictionary. From an anonymous MS., in the Archives of the Moravian church at Bethlehem, Pa. Edited with additions by Daniel G. Brinton, M. D., Professor of American Archæology and Linguistics in the University of Pennsylvania, and Rev. Albert Seqaqind Anthony, Assistant Missionary to the Delawares and Six Nations, Canada. Pp. vii, 9-236. The Pennsylvania Students' Series. Vol. i, Philadelphia, 1889.

A most valuable contribution to American linguistics is the *Lenâpé English Dictionary* just published by the Historical Society of Pennsylvania, under the editorship of Dr. D. G. Brinton and the Rev. Mr. Anthony. The science of American Comparative Philology is as yet, in many respects, in its infancy, and the labors of scholars and investigators like Rink, Petitot, Boas, Riggs, Dorsey, Brinton, Hall, Gatschet, Cuoq, Rand, and others are but laying the foundations for results which may eventually revolutionize philological methods and ideas, and institute rule and order where are now disorder and confusion. The desirability of having all the vocabularies and dictionaries of Indian dialects now in MS. published (and a glance into the indispensable bibliographies of Mr. Pilling will show how much there is of such material) cannot be doubted, and the result of the combined talents of Dr. Brinton and the Rev. Mr. Anthony, the one an Americanist of world-wide fame, the other possessing the advantage of being a born Lenâpé (though not of Pennsylvanian, but of Canadian stock), is a most welcome addition to the library of the student and man of science.

The MS. on which the Dictionary of the dialect in question (the Lenâpé or Delaware, spoken by the Indians with whom the Moravian Missionaries of Pennsylvania came in contact) is based is probably to be referred to Rev. Mr. Dencke, who was missionary to the Canadian Delawares at New Fairfield in 1812, and whose death occurred in 1839. The handwriting, however, is that of the late Rev. Mr. Kampmann, missionary to the same people in 1840–1842. To the material contained in the MS. have been added, words from the MS. and printed works of Zeisberger, Heckwelder, and Ettwein. The Rev. Mr. Anthony then studied it carefully for some months, after which the co-editors carefully revised the whole, word by word. The evidences of Dr. Brinton's careful editing are apparent, while the additions, explanations, and comments due to the Rev. Mr. Anthony are of great importance. His semasiological notes are invaluable, and the real meaning of many Indian words is seen for the first time. *Amocholhe*, "the poplar," is "the boat wood;" *gischuch wikhen*, "the halo of the sun or moon," literally signifies "the sun (or moon) builds a house;" *manochgen*, "the ground-hog," is so named from '*monham*, to dig." Mr. Anthony's notes are also interesting in relation to the vexed question of the rate of change of languages and the extent of differentiation in cognate dialects, the dialect of the Canadian Delawares differing in several respects from that of the tribe recorded in the Dictionary. Did space permit, some useful comparisons might be entered into between the Lenâpé and other Algonkin tongues (*e.g.*, Cree and Ojebway) in regard to words which are now obsolete in Canadian Delaware, but exist in the latter, with the same, or with slightly different meanings. The dropping of certain initial syllables seems rather common in Delaware [compare *topi* (alder-tree) and *gamunk* (over the water) with Ojebway *atop*, Cree *atuspiy*, and Ojebway *agaming*]. The German ears of the compiler of the original MS. seem to have caught some sounds rather imperfectly, as Dr. Brinton has pointed out.

Among the Indian words recorded in the Dictionary we find a few of European origin. Such are: *amel* (hammer); *apel* (apple); *pilkisch* (peach, from German); *skulin* (to keep school); while the word *gull* (shilling), in Canadian Lenâpé *kquill*, has a suspicious look.

The Dictionary is particularly rich in the names of common objects, trees, animals, plants, etc., in many cases showing different words from Cree, Ojebway, etc. [Compare Lenâpé *gunammochk* (otter), *Ktomacque* (beaver), with Ojebway and Cree *nikik*, (otter), Ojebway *amik*, Cree *amisk* (beaver)].

There seems to be a few *cruces* in the MS., one of which is "*Choanschikan*, Virginian (virginity?)."

Following the Lenâpé English part of the work is an exhaustive English word Index, to page and line of the Dictionary.

When we consider the results obtained by Mr. Hale from his comparative studies of Iroquois and Cherokee, we cannot but look forward to the future, when many troublesome and intricate problems of American ethnology and archæology may, as in this case, be settled by the aid of philology. And it is only by the issuing from the press of other such valuable and reliable sources of information as the Dictionary now under consideration that this desirable end can be attained. Too much praise cannot be bestowed upon Dr. Brinton and his able coadjutor in the editing of the Dictionary, nor upon the Historical Society of Pennsylvania, whose munificence has rendered possible the publication of so valuable a work.

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NOTES.

THE WORD COCKNEY.

The name Cockney as applied to a citizen of London is at least as old as the twelfth century. In "Britannia," art. "Suffolk," are quoted some verses written in the time of Henry III by the rebellious Hugh Bigod, Earl of Norfolk, who boasts,

> "Were I in my castle of Bungey
> Upon the river Waveney
> I would ne care for the King of Cockney."

Camden says that the Thames was once called Cockney (Sax. *coc*=anything that shoots out—a spout, and *ea* or *ey*=running water), hence a cockney signifies one who lives on the banks of the Thames.

Blount says in his "Glossographia," 1670: "Cambden takes the etymology of cockney from the river Thamesis, which runs by London, and was of old time called Cockney. Others say the little brook which runs by Turnbole or Turnmill Street was anciently so called."

Fuller says in his "Worthies:" "I meet

with a double sense of this word Cockney, some taking it for

"1st. One coaks'd or cocker'd, made a wanton or nestlecock of, delicately bred and brought up, so that, when grown men and women, they can endure no hardship, nor comport with painstaking.

"2d. One utterly ignorant of husbandry and housewifery, such as is practiced in the country, so that they may be persuaded anything about rural commodities, and the original thereof, and the tale of the citizen's son who knew not the language of a *cock*, but called it *neighing*, is commonly known."

This tale is given as follows in John Minshieu's "Ductor in Linguas," 1617: "A citizen's son riding with his father out of London into the country, and being a novice and merely ignorant how corn and cattle increase, asked when he heard a horse neigh what the horse did? His father answered the horse doth neigh. Riding further he heard a cock crow and said doth the cock neigh, too."

Fuller adds another anecdote: "One merrily persuaded a she-citizen, that seeing malt did not grow, the good huswives in the country did spin it. 'I knew as much,' said the citizen, 'for one may see the thread hang out at the ends thereof.'"

The *cock-neigh* story is repeated in several dictionaries, but is manifestly only an invention to explain a nickname long in use.

With regard to Fuller's first "sense," Wedgwood's "Dictionary of Etymology" says: "The original meaning of cockney is a child too tenderly or delicately nurtured—one kept in the house and not hardened by out-door life; hence applied to citizens as opposed to the hardier inhabitants of the country and in modern times confined to the citizens of London."

The derivation is given from *cocker*, Dutch *kokeln*=to pamper, French coqueliner =to dangle. (Webster compares *cocker* with *coqueliner*=to imitate the crow of a cock, to run after the girls.) Dr. Samuel Pegge says in his "Anecdotes of the English Language," 1814: "The French have an old appropriated verb (not to be met with in the modern dictionaries, but you will find it in Cotgrave), viz.: '*coqueliner un enfant*=to fondle and pamper a child.'" And Wedgwood adds: "The French *coqueliner*, to dandle, cocker, fedle, pamper, make a wanton of a child, leads us in the right direction."

But this derivation is doubtful, for *coqueliner*, not to be found in the main "Dictionnaire de l' Academie," is given in the complement to that work, 1842 (containing obsolete and quaint words), with the sole meaning of *crow*, "*Il se dit du chant du cog*;" possibly Cotgrave and others confused it with the old and colloquial word, *dodeliner*=to caress, to cradle a child. (Chamband, however, uses the expression "*coqueliner* un enfant.")

In the Dictionary of E. Coles, Schoolmaster and Teacher of the Tongue to Foreigners, London, 1733, cockney is defined as "a child wantonly brought up, one born and bred in London, or, as they say, within sound of Bow-Bells, also an ancient name of the river Thames, or, as others say, the little brook by Turnmill Street."

Wedgwood gives the following quotations in support of his definition:

"*Cocknay*, carifotus, delicious, mammotrophus."

"To bring up like a *cocknaye*, mignoter."

"Delicias facere, to play the *cockney*."

"Dodliner, to bring up wantonly as a *cockney*." (Pr. Par. et al.).

"Puer in deliciais matris nutritus, *anglice* a *cokeney*." (Hall, Dict., 1852.)

"Cockney, niais, mignot." Sherwood.

Halliwell quotes from Nash's "Pierce Peniles," 1592 ("Collier's Reprint," p. 21): "A young heyre or cockney—that is his mother's darling, if hee playde the wastegood at the innes of the court, or about London, falles in a quarreling humor with his fortune, because she made him not King of the Indies."

In Dekker's "A Knight's Conjuring," 1607, is the passage—

"'Tis not their fault, but mothers', our cockering mothers, who for their labour make us to be called cockneys."

"Dr. Thomas Henshaw, sagaciously as he is wont, Skinner observes, derives Cockney from the French *accoquina*, to wax lazy, become idle, and grow slothful as a beggar." ("Cyclopedia Metropolitana.")*

* *Cf. Fr. Coquin*=idle, etc.

In this last sense it is used in the following quotations:

"And when this jape is told another day
I shall be holden a daff cockanay:
I will arise and auntre it, by my fay;
Unhardy is unsely, as men say."
Chaucer, Reve's Tale.

"Unlesse it be shortly considered, and that faukons be broughte to a more homelye diete, it is ryght likely that within a short space of yeares our familiar pultry shall be as scarse as be now partriche and fesaunte. I speak not this in disprayse of the faukons, but of them which keepeth them lyke Cokeneys."

Sir Thomas Elyot, "The Governour," 1557.

"Some, again, are on the other extreme, and draw this mischief on their heads by too ceremonious and strict diet, being over precise, *cockney-like*, and curious in their observation of meals."—Burton, "Anatomy of Melancholy," 1, 2, 2, 3.

"At that fest thay wer seruyd with a ryche aray,
Every fyve and fyve had a cokenay."

"The Turnament of Tottenham, or, the Wooeing, Winning, and Wedding of Tibbe, the Reeve's Daughter there."

"Percy's Reliques," vol. ii, p. 24. (The editor says, "cokenay," as here used referred to some dish now unknown, and the Londoners gained their nickname from their fondness for this dish, as an Englishman is known in France as a "rosbif," and a Fife man is called a "Kail-supper.") The Londoners, on the other hand, may have given the name to the dish.

"I have no peny, quod Pierce, polettes for to bie,
Ne neither goes ne grys but two grene cheses,
A few curdes and creame and a haver cake,
And two loves of beanes and branne, bake for mi folke:
And yet I say by my soule I have no salt bacon,
Ne no Cokenay, by Christe, coloppes to make."
"Vision of Pierce Plowman," 1550.

Nares remarks in his "Glossary," "What this word *Cockney* means, is well known—how it is derived there is much dispute. The etymology seems most probable which derives it from cookery. *Le pais de cocagne*, in French, means a country of good cheer; in old French, *coquaine*. *Cocagna*, in Italian, has the same meaning. Both might be derived from *Coquina*. This famous country, if it could be found, is described as a region where the hills were made of sugar-candy, and the loaves ran down the hills crying, 'Come eat me.'"

The following is the full derivation of *Cokayne*. Fr. *cocagne, pays de cocagne;* Old Fr., *cocaigne;* It., *cucagna, cuccagna;* fr. It., *cucca*=dainties, sweetmeats; Prov. Fr., *couque*. Catal, *coca*=cake (because it was believed that the houses in this country were covered with cakes); Latin, *coquere*=to cook, *coquina*=kitchen. *Coquo* (*coquere*) has been traced to the Hebrew *Goug*=to cook bread beneath live coals. From this root not only *coquo* but the Greek *kukeo*=to mix is derived. From *coquo* are formed the following verbs, meaning to cook: Flem., *koken;* Ger., *kocken;* It., *cucinare;* Span., *cozer, cozinare;* Fr., *cuire;* *Eng.*, cook. In Picard, *couque*=kitchen. Allied to these are the Anglo-Saxon *cocunnga*=things cooked, pies, puddings, and cooked meat; and *cycene*=a kitchen, a cooking-place. Tyrwhitt, in his "Notes on Chaucer," Douce, Lower, and others agree in deriving Cockney from Cokayne, the land of cookery.

The earliest English mention of this country is a poem in the Normanno-Saxon dialect apparently written in the latter part of the thirteenth century, the MS. of which is in the British Museum, and which was printed (Wright says very inaccurately) in his Anglo-Saxon grammar. It begins:

"Fur in see bi west Spaygne
Is a lond ihote Cocaygne.
Ther nis lond under hevenriche
Of wel of goodnis hit iliche. * * *
In Cokaygne is miet and drink
Without care, how and swink * * *
Ther nis lac of met no cloth * * *
Ther beth rivers gret and fine
Of oile, melk, honi and wine.
Water seruith ther to nothing
Bot to siyt and to waussing * * *
Ther is a wel fair abbei
Of white monkes and of grei * * *
The geese irosted on the spitte
Fleey to that abbei, god hit wot,
And gredith gees al hote, al hot."

The poem further assures us that Cokaygne is fairer than Paradise, for in the latter was no meat nor wine but only fruit and water;

it is always day and never night in Cokaygne; there is no death nor strife, hail, rain, snow nor thunder; the walls of the buildings are made of pasties, of fish and rich meat; the shingles are "floweren cakes;" the pins "fat pudings;" the cloister of the "abbei" above mentioned is built of gems and spices; buttered larks and "garlek gret plenté abound."

A French poem on the same subject recounts similar attractions. Roast geese walk down the street turning themselves; roast pigs run about with a knife and fork ready stuck in their backs; there is a river of wine; every month one has new clothes; the women are all fair and the fountain of perpetual youth springs in the midst.

Balthazar Bonifacius says: "Regio quaedam est, quam Cucaniam vocant ex abundantia panis qui *cuca* Illyrice dicitur. * * * Rorabit bucceis, pluet pultibus, ninget laganis, et grandinabit placentis."

Boileau in his "Satires" says:

"Paris est pour un riche un pays de Cocagne."

In a mock heroic poem in the Sicilian dialect, published at Palermo, 1674, a description is given of Palma, as the *Citta di Cuqgagna*. Hans Sachs wrote a humorous poem on this imaginary country which he called "Schlaraffenland," the title of one in Grim's "Kinder-und-Hausmärchen." The English poets of the sixteenth century named it "Lubberland," a name anciently applied to London.

"Black Forests and the glories of Lubberland, sensuality and horror, the spectre-nun and charmed moonshine, shall not be wanting." CARLYLE.

The Land of Cokayne is simply a burlesque mediæval form of the myth of Atlantis, which the ancients believed to be a continent or island in the Western ocean, known also as Meropis, the continent of Kronos, Ogygia, the Garden of the Hesperides and the Fortunate Isles. The belief in a western land or group of islands probably arose from the canoes, timber, nuts, and bodies of men washed up on the western shore, which influenced Columbus to set out on his voyage of discovery. Atlantis was believed to be a delightful land of woods, rivers, and soft breezes. Not alone the Greeks and Romans, but the Kelts believed in a fair land in the west, and Avalon, described by Tennyson as the abode of Arthur—

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; * * *
Deep meadowed, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,"

is the Keltic Atlantis, where Kronos sleeps.

Villemarqué published an ancient poem describing Ogygia (the isle said by Plutarch to lie due west beneath the setting sun) as a place of enchanting beauty. Joy and minstrelsy reign; youths and maidens dance on the greensward; a life-giving spring bubbles up; a palace of glass floats in the air within which are received the souls of the blessed; no toil is necessary, for food is abundant; cows give their milk in such abundance that they fill large ponds at every milking. It is not a difficult transition from this blessed abode to Cokayne, which in the poem above cited is situated far in the sea west of Spain. The Keltic Isle of Souls, the Portuguese legend of the "Island of the Seven Cities," and many traditions of other nations are offshoots of the same ancient myth.

The glories of Paradise promised by Mahomet to his followers resemble those of Cokayne in some respects. The ox Balam and the fish Nun will supply the faithful with meat; liver-lobes of these animals will feed seventy thousand men. The whole earth will be as one loaf of bread. Every person will be served by three hundred attendants, who will set before him three hundred golden dishes, each containing a different kind of food, the last morsel being as agreeable as the first. He will also have three hundred different liquors; wine, though forbidden in this world, will be freely allowed in the next, for the wine of Paradise never intoxicates, though one drink it forever.

Another derivation of Cokayne may be mentioned here; it is given by M. V. Deale under the head of "Curiosités Philologiques" in the "Bibliothèque de Pèche, par une Société de Gens de Lettres," vol. viii, p. 94.

He says that indigo was not known in France

before the end of the sixteenth century; the blue dye having been previously obtained from the *coques de pastel* (the hulls of the pastel or woad). The culture and commerce of the pastel was extensively carried on in Lauragnais, which country from the great number of *coques* grown there, and the profits of the *coque*-trade was formerly called *Coquaigne*. A proverb runs,

> "Li païs si a nom Coquaigne,
> Ki plus i dort plus i gaaigne;"

or modernized,

> "Le pays se nomme Coquaigne,
> Qui plus y dort plus il gagne,
> C'est le fabliau de Coquaigne."

A Coqueney (older form coqney) is then an inhabitant of Lauragnais. Deale, however, gives no authorities for this theory.

Keyslor describes a Neapolitan "festival of Cocagna," and the "fête de Cocagne" was a similar merry-making. To this day the greased pole in the Champs Elysées at Paris is called the "Mât de Cocagne." There seems to have been celebrated in England a revel presided over by the "King of Cockneys," as the "Lord of Misrule" held sway over others. Strype in the first appendix to his edition of Stow's "London," under the heading "Stepney," describes at some length the "Cockney's feast of London," and Dugdale in his "Origines Juridiciales" recapitulates an order entered on the "Register of Lincoln's Inn" (vol. iv, fo. 8ls., 9th Henry VIII), as follows: "That the King of Cockneys on Childermass day should sit and have due service, and that he and all his officers should use honorable and lawful manners and good order, without any waste or destruction-making in wine, brawn chely or other victuals, as also that he, his marshal, butler and court-marshal, should have their lawful and honorable commandments by delivery of the officers of Christmas, and that the said King of Cockneys ne none of his officers medyll neither in the buttry nor in the Stuard of Christmass his office—upon pain of xis. for every such medling. And lastly, that Jack Straw and all his adherents should be thenceforth utterly banisht, and no more to be used in this house upon pain to forfeit for every time five pounds to be levied on every fellow hapning to offend against this rule."

The French at an early date called the English "cockaigne men," *i. e.*, *bons vivants*, but that the term was sometimes applied to themselves is seen in an extract from Baron Pollnitz's "Memoirs" (vol. 2, p. 108, 1739): "The Romans have a singular taste for all holidays, and are great admirers of spectacles. They are at least as mere cockneys as the Parisians, and every little novelty makes them run to it, as if they had never seen the like in their lives, though all that they see is but the same thing over again."

Cockney sometimes seems to mean a cook, as in "King Lear," act 2, scene 4: "Cry to it, nuncle, as the cockney did to the eels when she put them in the paste alive," but it more probably denotes a simple person, as the fool adds: "'Twas her brother that in pure kindness to his horse buttered his hay" (which reminds us of the *cock-neigh* story). Shakespeare uses it again in "Twelfth Night," act 4, scene 1: "I am afraid this great lubberly world will prove a cockney."

Cockney was always a term of reproach. It has a singular look in the following translations: (?)

> "Phillip he smiled in his sleeve,
> And hopeth more to smile,
> Willing this Cockney to intrap
> With this same merry wyle."
> —*Drant's Horace.*

> "And with a valiant hand from off
> His neck his gorget tear,
> Of that same Cocknie Phrygian kinght,
> And drench in dust his hair."
> —*Phaer. Aeneidos.*

(The Phrygians were despised for their effeminacy, as the citizen was despised by the country folk.)

From meaning a *bon vivant* in general, cockney came to be limited to a citizen of London, who was naturally more luxurious and dainty in his food than his country neighbor. This explanation suits with either derivation (from cockayne, or from cocker, *Cf.* Fuller's 1st definition). According to Fynes Moryson, the Londoners and all

within the sound of Bow-bell, are in reproach called cockneys, and eaters of buttered toasts. In modern times the nickname is usually restricted to the ignorant class of Londoners, whose speech is noted for the interchange of v and w, and the hopeless misplacement of h's.

"A cockney in a rural village was stared at as much as if he had entered a kraal of Hottentots."—Macaulay.

The Cockney School or the Cockney Poets, a coterie of poets, including Leigh Hunt, Shelley, Keats, Webb, Hazlitt, and others, whose productions were said to consist of the most incongruous ideas in the most uncouth language. Leigh Hunt was charged by the *Quarterly Review*, April, 1818, with aspiring to be the "hierophant" of the sect, and his writings were considered especially vulgar. Scott is said to be answerable for some of the sharp criticisms of these poets, and J. G. Lockhart gave them their nickname in an article in *Blackwood*, October, 1817: "If I may be permitted to have the honor of christening it, it may henceforth be referred to by the designation of the Cockney School."

Imperfect rhymes, such as Thalia—higher, top—envelope, essences—trees (Keats), sweet—it, wrong—tongue, wrought—not, tomb—become (Shelley), and Apollo—hollow (Hunt), were designated as "Cockney rhymes."

NOTE.—Scotland, being the Land o' Cakes, has been quaintly said to represent the modern Cockayne.

QUERIES.

Hurrah.—What is the origin of this word? J. I. THOMAS.
BOSTON, MASS.

Karl Blind says that "this word also occurs in the German tongue of the Flemings ('hoera'). It is an exclamation clearly descriptive of a stormy movement. I need scarcely say that the Middle High German '*hurren*'—in English 'to hurry'—is still preserved in our *hurtig*, 'quick, rapid,' which is again exactly the same in Danish.

"As a horseman's cry, and as an imitative word-painting of swiftness, we find in Burger's (1748–94) 'Lenore,' the following:—

> Gehorsam seinem Rufen,
> Kam's *hurre hurre!* nachgerannt,
> Hart hinter's Rappen Hufen.
> Und immer weiter, *hop, hop, hop!*
> Ging's fort in sausendem Galopp.

"Here we have, as it were, a spectral 'hip, hip, hurrah!' in a nocturnal Ride of the Dead."

Cyclone.—How old a word is cyclone in the English language? CARELESS.
TRENTON, N. J.

The word "cyclone" was first proposed by Piddington in 1848, to describe the violent hurricanes of the tropics in which the wind rotates, in the northern hemisphere, opposite to the hands of a watch. The term anticyclone was first used by Mr. F. Galton in 1863, to represent wind motion in the opposite direction.

Drum Made of Human Skin.—What general ordered that after his death a drum should be made of his skin? X.
BALTIMORE, MD.

Johann Ziska, or Zizka, the national hero of Bohemia, born at Troczona in 1389, died in 1424. This story is recognized by Voltaire in his "Essai sur les morurs" and in "l'Esprit des Nations."

Killed by a Servant.—What celebrated author was killed by a servant? What was the servant's name? X.
BALTIMORE, MD.

Johann Joachim Winckelmann, at Trieste, in 1768. The servant's name was Archangeli.

Wooden Leg.—In what American battle did the defeated general leave his wooden leg as a trophy to the victors? X.
BALTIMORE, MD.

General Antonio Lopez de Santa Anna, at the battle of San Jacinto (April 21, 1836). This was the closing battle of the Texan war of Independence.

Charlotte Temple.—Is the story of Charlotte Temple true? X.
BALTIMORE, MD.

It is. She is buried in Trinity churchyard, New York city.

Ballyhack.—What is the origin of the expression to "send one to Ballyhack"?
WILLARD.
PHILADELPHIA, PA.

Ballyhack is a little seaport town in the county of Wexford, Ireland. Probably the somewhat ludicrous name of the place is its only claim to the distinction it has received. Much in the same way *Oshkosh* is sometimes taken as the type of provincialism, as if it were the capital of "the way-back country," simply because it has an uneuphonious name.

The Garden.—Marvell's fine old poem, "The Garden," is called "a translation" in his complete works. Of what is it a translation? A. B. J.
TRENTON, N. J.

It is translated from his own Latin ode entitled *Hortus*. So his little poem on "A Drop of Dew" is from his Latin ode on the same subject, entitled *Ros*.

Opalescent River.—Where is the stream of this name? It is not to be found in any gazetteer at my command.
F. E. ELSTOWE.
BALTIMORE, MD.

The stream called the "Opalescent River." is in Lewis Co., N. Y. The rock known as labradorite is very abundant here; and its gleaming reflection of the light gives rise to the name of the stream. The stone is valued for ornamental purposes.

REPLIES.

Oldest Christian Hymn (Vol. iii, p. 140).—The oldest Christian hymns are really those given in the New Testament; the Magnificat, the chants of Zacharias and of Simeon, and the chorus of the Angelic host, but these do not properly come within the intent of the question. Of existing uninspired hymns the oldest are probably the "Tersanctus," the "Gloria in Excelsis," and perhaps also the "Te Deum." The "Tersanctus," the first of the two hymns embodied in the Communion Service of the Episcopal Church, "Therefore with angels and archangels," etc., is found in the earliest known liturgies. The "Gloria in Excelsis," which is an anonymous Greek Morning Hymn, is likewise undoubtedly very ancient, but the "Te Deum" is not certainly so. There is a time before which it is not found. One early legend says that St. Ambrose in a moment of exaltation chanted it as he baptized St. Augustine, and another theory attributes it to St. Hilary, Bishop of Arles, early in the sixth century, but the best received opinion is that it has grown from the fragments of several early hymns, possibly and even probably thus reaching back to the days of the primitive Church.

The earliest Christian hymn-writer whose name is known was Clement, of Alexandria, in the latter part of the second century. Only one hymn of his composition exists, a "Hymn of the Saviour," a recital of Christ's offices for the helpless, and an entreaty for His aid.

Its first stanza, as translated by Mrs. Charles, reads:

> "Mouth of babes who cannot speak,
> Wing of nestlings who cannot fly,
> Sure Guide of babes,
> Shepherd of royal sheep,
> Gather Thine own
> Artless children
> To praise in holiness,
> To sing in guilelessness
> With blameless lips,
> Thee, O Christ, Guide of children."

M. C. L.
NEW YORK CITY.

The Lost Arts (Vol. iii, pp. 177, 210).—Among the lost arts are dyeing the Tyrian purple, pyramid building, the welding of Damascus steel. RAFELLI ROSAZZO.
BALTIMORE, MD.

"The Golden King" (Vol. iii, p. 215).—Gustavus Adolphus, of Sweden, was, and is,

popularly called *Guldkungen* (the golden king), on account of his yellow hair and fair complexion.

RAFELLI ROSAZZO.
BALTIMORE, MD.

White Prince (Vol. iii, p. 320).—It is generally held that the name of Belisarius (the Byzantine General, d. 565), is the old Slavic *Beli-tsar*, or "White Prince." Cf. "Encyc. Brit.," art. "Belisarius." X.
PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Malabarian Hymn.—In the article on "Hymns" in the "Encyc. Brit.," Lord Selborne speaks of a certain hymn as "the Malabarian hymn." Why is it so named?

SOLO.
PHILADELPHIA, PA.

Saved by a Fly.—The life of what prince (or of what king) was saved by the bite of a fly? X.
BALTIMORE, MD.

White Prince.—Who was called "The White Prince," and why? X.
BALTIMORE, MD.

Authorship Wanted.

"Subtlest Asserter," etc.

Where can be found the line:

"Subtlest asserter of the soul in song,"

and to whom is it applied? M. C. L.
NEW YORK CITY.

Songs of my Country.

Who really said that if he were allowed to make the ballads of a nation he cared not who made the laws? I have seen it attributed to Macaulay and, lately, to Dr. Johnson, but as it is also said that Andrew Fletcher of Saltoun credited it to "a very wise man," these men of a younger generation could have used it only as a quotation. Can it be traced further?

M. C. L.
NEW YORK CITY.

COMMUNICATIONS.

Buss, Island of (Vol. iii, p. 283).—Your correspondent, Mr. Peterson, will find some points about Buss in the article on Frobisher in the *National Dictionary;* a very good article, by the way, although it does not (I think) make any reference to his kinship with the poet Gascoigne. HANNO.
PHILADELPHIA, PA.

The Three Rogues (Vol. iii, pp. 275, 299).

"King Arthur he did reign,
He was a mighty king,
Three sons of yore, he turned to the door,
Because they could not sing.

The first he was a Miller,
The second he was a Weaver,
The third he was a little Tailor boy,
Three thieving rogues together.

The Miller he stole corn,
And the Weaver he stole yarn,
The little Tailor boy he stole broadcloth,
For to keep these three rogues warm.

But the Miller was drowned in his dam,
And the Weaver was hanged in his yarn,
Old Nick cut his stick with the little tailor boy,
And the broadcloth under his arm."

The above is one more version. I think it is the best. It has been in my memory since I was a little boy.

DOLLAR.

Weel Away! This exclamation Sir Walter Scott puts into Edie Ochiltree's mouth ("Antiquary," Vol. ii, p. 76, Porter & Coates' edition), "Weel away! It's e'en queer I ne'er heard this tale afore." I am, like Sir Walter, a borderer, and I venture to think he has here fallen into a solecism. "Weel away" is here meant to represent the common interjectional expression, "Well I wot," which is of especially frequent use in the border counties under the form "Weel A wait," (I being pronounced A), as "Weel A wait! she's a bonnie lassie." In the rest of Scotland the form is "Weel A wat," but along the borders there is a predilection for the same sound of *a* after *w*,

thus the "twa" (two) of the other counties is there "tway," "wart" is "wayrt," "warn," "wayrn," etc. A story is told of an English traveler who on putting up at an "inns" or "public-house" in Jedburgh, rung the bell and asked the lass who answered it to send up the waiter. "Whilk wayter do you want?" she asked, "is it wayter wayter or well-wayter?" that is, "is it river-water or well-water?" These were the only varieties of "waiters" she had knowledge of, male attendants being unknown in our old-time "change-houses." I never heard "Weel A wait" corrupted into "Weel away," and I venture to think Sir Walter has made a slip in his Scotch here. J. H.

Island of Women (Vol. iii, p. 300). —For an excellent account of the Island of Minicoy, see journal of Royal Geographical Society, about the year 1868. X.

PHILADELPHIA, PA.

Leading Apes (Vol. ii, pp. 224, 288). —In Davidson's "Poetical Rhapsody," "Yet Other Twelve Wonders of the World," a poem by Sir John Davis, occur these lines:

"I marriage would forswear, but that I hear men tell,
That she that dies a maid, must lead an ape in hell."

Also in the same book, but in another form, entitled "A Contention Betwixt a Wife, a Widow, and a Maid," by Sir John Davis, will be found the following:

Maid. "Go, Wife, to Dunmow, and demand your flitch."
Widow. "Go, gentle Maid, go, lead the apes in hell."

H. R.

SCHENECTADY, N. Y.

Pets of Famous People (Vol. ii, p. 209; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287).

The Scotsman says: Queen Victoria's pet dog is a Yorkshire terrier that weighs two and three-quarter pounds and cost £15. She saw the dog a good many times before it was purchased. It was the property of Ravenscroft, of St. Martin's Lane, but as other dealers heard that the Queen was looking for a pet, they would go to Ravenscroft and say, "I think I have a chance to sell that dog. Lend me him for a few hours." This occurred several times, till application was made to Ravenscroft himself. He, too, brought out the inevitable Yorkshire terrier. "Why, I have seen this dog several times before," exclaimed her Majesty. The reason was explained to her, and she became possessor of the smallest dog in the market.

Collie. — A shepherd's dog. Various origins for this name have been proposed. It seems to me it might be a descendant of *Colin*, the old pastoral name for a shepherd. This, of course, lacks verification.

X.

PHILADELPHIA, PA.

Taube (Vol. iii, p. 297).—"W. P. A." may find a very good biography of "Stofal Taube" in almost any cyclopædia, under the title of *Christopher Columbus*. A moment's study will show the connection between the two names.

TROIS ETOILLES.

PHILADELPHIA, PA.

Some Etymologies. — *Abaca.* The "New English Dictionary" says that this plant (*musa textilis*) is a palm. This is very far from being correct.

Dambose. This term, a chemical one, is defined in the "Century Dictionary" as the "same as Dambonite." But on p. 623 of "Wurtz's Chemistry" (Eng. trans.), the difference between Dambonite and Dambose is clearly stated. As to the correctness of Wurtz's statement, I cannot decide. Wurtz makes Dambose a true sugar, isomeric with glucose, which Dambonite certainly is not.

Colin. This name, as applied to the common American quail, is originally a French designation. The "Cent. Dict." identifies it with *Colin*, a nick-name of Nicholas. Would it not be easier to refer it to the Spanish-American *acolin*, a quail? *Acolin* occurs in "Worcester's Dictionary," and is (so I am informed) a variant of a native Mexican name for the same bird, or a congener of it.

Abaiser. This term, meaning ivory black, has no etymology in the new dictionaries. One of my private note-books says, "from Portuguese *abaissir*;" but I have failed to record or to remember the authority for this statement. I would like information on this word and its origin. ****

PHILADELPHIA, PA.

Jenny Kissed Me (Vol. iii, pp. 110, 238, 287).—The Chicago *Dial* says: "The little poem widely printed and read under the title *Jenny Kissed Me*, supposed to have been written by Leigh Hunt, has been a good deal discussed of late—not for the intrinsic value of the verses, but for a certain sidelight they were believed to throw upon the life and character of Carlyle. For, say the expounders of this literary enigma, 'Jenny' was no less a person than Jane Welch Carlyle; and the reason she kissed him when they met was that he (Hunt) brought her the ingratiating news that her husband had been awarded a pension of three hundred pounds a year by the British government. 'His friends can remember yet,' says Mr. Moncure D. Conway, 'the happy scene when Leigh Hunt came with the happy news, for telling which Mrs. Carlyle kissed him. To this kiss, so characteristic of one of the noblest of women, we are indebted for one of Leigh Hunt's charming improvisations.' It was easy, of course, to accept the pretty poem, and the pretty story of the kiss; but the story of the pension was not so easy, in the face of Carlyle's strongly avowed notions of literary independence, and it has been stoutly denied by Mr. Froude, who states that 'at no time of his life, even when he was in extreme poverty, would Carlyle have accepted any pension.'

"Mr. Froude adds that he 'never heard that Mrs. Carlyle had kissed Leigh Hunt,' and thinks it 'exceedingly unlikely that she ever did.' Mr. Froude's position is now supported by evidence from an unexpected quarter. In an old London magazine called the *Monthly Chronicle*, a bound volume of which is before us, we find (November, 1838) a short discussion of the rondeau—a form of verse then but little known in English; and the author confesses himself 'tempted to publish a rondeau of his own, which was written on a real occasion.' The rondeau given is as follows:

> "'Nelly kiss'd me when we met,
> Jumping from the chair she sat in;
> Time, you thief! who love to get
> Sweets into your list, put *that* in.
> Say I'm jaundic'd, say I'm sad,
> Say that health and wealth have miss'd me,
> Say I'm growing old, but add
> Nelly kiss'd me.'

These lines seem to establish the authenticity of the kiss clearly enough as far as Nelly is concerned, but give little support to the Jane Welch and the Carlyle and the pension parts of the story."

The Word "The" in Place Names (Vol. iii, pp. 120, 191, 216, 252, 273, 288, 298).—The following may also be mentioned: The Punjab, The Deccan, The Concan, The Carnatic, and quite a number of other Anglo-Indian names may be added, also The Ukraine.

UDOLPHO.

PHILADELPHIA, PA.

Idaho (Vol. iii, p. 248).—The *Daily Statesman* of Boise City, Idaho, says in a recent issue:

"An inquirer after knowledge, in AMERICAN NOTES AND QUERIES for September 21, asks the old conundrum: 'What is the meaning of the word "Idaho?"' and receives the answer which has grown musty from age: 'Joaquin Miller, who gave the incipient State of Idaho its name, says that it is written and spelled improperly. The correct form is *Idahho*, with the accent on the middle syllable. The name means *the light on the mountains*.'

"There is not, and never was, a shadow of foundation for the statement. The word 'Idaho' was perfectly familiar to thousands of white miners, traders, and travelers of every class long before Miller ever saw the country. The writer of this paragraph was on the ground while a steamboat was being built by the Oregon Steam Navigation Company at a point above the Cascades of the Columbia River in the spring of 1860. He saw the steamer launched and christened 'Idaho,' and watched the workman while

he painted this name in the appropriate place on the vessel.

"The name was universally admired, and to the inquiry that was daily made as to its origin and meaning, the answer always was that it was a word that had been taken from some one of the Indian dialects at that time spoken by some of the tribes of Indians inhabiting that section of the Columbia River country, and that the meaning of the word as given by the Indians and rendered into English by the interpreters of that day, was simply 'Gem of the Mountains.' The word was spoken and written by everybody having occasion to mention anything connected with the steamer, just as it is spoken and written to-day. The account given by Miller of his talk with Colonel Craig, and of their joint observations in the Nez Perce country during the autumn of 1861 is doubtless a pure myth—the afterwork of the poet's brain.

"When, in March, 1863, the question of the creation and organization of a new Territory was before Congress, the matter of finding a name for it was discussed, when the delegate in Congress from Washington Territory, Salacius Garfield, suggested the name of the old steamer as the most beautiful, appropriate, and suggestive for the new Territory. Miller had no more agency in finding a name for the region in question than he had in naming the thirteen original colonies. There surely must be a few of the old ones left who helped to build and name the old steamer. They cannot be all dead, since only the good die young. If any of them are yet above ground, let them come forward and tell the world how Colonel Ruckles, of the Oregon Steam Navigation Company, happened to find this beautiful name for his steamer, and who the interpreter was who gave him its meaning."

Wickiup (Vol. iii, pp. 285, 299).—According to the vocabulary of M. S. Severance, taken in 1872, and published in Wheeler's "Archæology" (Vol. vii), supplement, page 472, wick-y-up as a Uta word; *branch-lodge* (hastily constructed). It is not derived from the English *wicker*, but a real Indian word. In Uta many terms show this ending -ûp, -ap, -p, etc. As Kánup *willow*, Kunúwup *sweet-elder*, shamûp *bed*, Kátsop *hat*. I never stopped in these parts myself, but Mr. Pilling, the bibliographer, states that the Shoshoni Indians also use the word, and that its original meaning must have been *brush-lodge*. White people out there use it also for their houses, sheds, hotels, and any building. "Come to my wickiup this evening." These wickiups are made from grease-wood, pine branches, and anything on hand. Cf. our "cottage."

A. S. GATCHET.

WASHINGTON, D. C.

So-Long (Vol. ii, p. 48).—This expression is almost universally used in the West as the equivalent of *good-bye*.

TROIS ETOILLES.

Origin of the Umbrella (Vol. iii, p. 291).—Your article on this subject suggests to me that the umbrella was not objected to only on account of its use being an indication of unmanly fastidiousness, but still more (in Scotland, at least), as evidencing an unwillingness to accept such weather as Providence should be pleased to send. I remember two old maiden ladies, in my native village, who scrupled to use an umbrella even when going to church in their best dresses on a wet Sabbath. They held it as implying a distrust of Providence. One of them at length gave way, and the more tenacious sister, who held out sturdily till her death, earned the admiration of the villagers for her higher principle. It was the same feeling that made the old Scotch farmers chary in making use of artificial means (as fans) for winnowing their grain. It was considered more "Christian-like to lippen to Providence and the shieling-knous." I think this feeling is referred to in "Old Mortality."

J. H.

PHILADEDPHIA PA.

Asturias (Vol. iii, pp. 216, 273, 288, 298).—I do not dispute "G.'s" assertion that many of the best English and American writers use the article before the word "Asturias;" I merely say that they use it improperly. Permit me to cite Brockhaus' "Conversations-Lexikon," under Spain and Asturias; the "American Cyclopædia;"

under the same heads, and the "Encyclopædia Britannica," under Asturias. I further cite "The Statesman's Year Book," and "Whittaker's Almanack." The Spanish Consul-General in this city was the first to correct me in speaking of "the Asturias," some four years ago. I presume that any educated Spaniard will know whether the province is or is not "the" Asturias.

NEW YORK CITY. R. G. B.

Frobisher.—The poet Gascoigne, in mentioning his kinsman Frobisher, spells his name Fourboissier, a spelling which suggests a French origin. HANNO.

PHILADELPHIA, PA.

BOOKS AND PERIODICALS.

A Lenâpé-English Dictionary. From an anonymous MS., in the Archives of the Moravian church at Bethlehem, Pa. Edited with additions by Daniel G. Brinton, M. D., Professor of American Archæology and Linguistics in the University of Pennsylvania, and Rev. Albert Seqaqind Anthony, Assistant Missionary to the Delawares and Six Nations, Canada. Pp. vii, 9-236. The Pennsylvania Students' Series. Vol. i, Philadelphia, 1889.

A most valuable contribution to American linguistics is the *Lenâpé English Dictionary* just published by the Historical Society of Pennsylvania, under the editorship of Dr. D. G. Brinton and the Rev. Mr. Anthony. The science of American Comparative Philology is as yet, in many respects, in its infancy, and the labors of scholars and investigators like Rink, Petilot, Boas, Riggs, Dorsey, Brinton, Hall, Gatschet, Cuoq, Rand, and others are but laying the foundations for results which may eventually revolutionize philological methods and ideas, and institute rule and order where are now disorder and confusion. The desirability of having all the vocabularies and dictionaries of Indian dialects now in MS. published (and a glance into the indispensable bibliographies of Mr. Pilling will show how much there is of such material) cannot be doubted, and the result of the combined talents of Dr. Brinton and the Rev. Mr. Anthony, the one an Americanist of world-wide fame, the other possessing the advantage of being a born Lenâpé (though not of Pennsylvanian, but of Canadian stock), is a most welcome addition to the library of the student and man of science.

The MS. on which the Dictionary of the dialect in question (the Lenâpé or Delaware, spoken by the Indians with whom the Moravian Missionaries of Pennsylvania came in contact) is based is probably to be referred to Rev. Mr. Dencke, who was missionary to the Canadian Delawares at New Fairfield in 1812, and whose death occurred in 1839. The handwriting, however, is that of the late Rev. Mr. Kampmann, missionary to the same people in 1840–1842. To the material contained in the MS. have been added, words from the MS. and printed works of Zeisberger, Heckwelder, and Ettwein. The Rev. Mr. Anthony then studied it carefully for some months, after which the co-editors carefully revised the whole, word by word. The evidences of Dr. Brinton's careful editing are apparent, while the additions, explanations, and comments due to the Rev. Mr. Anthony are of great importance. His semasiological notes are invaluable, and the real meaning of many Indian words is seen for the first time. *Amocholhe*, "the poplar," is "the boat wood;" *gischuch wikhen*, "the halo of the sun or moon," literally signifies "the sun (or moon) builds a house;" *manochgen*, "the ground-hog," is so named from '*monham*, to dig." Mr. Anthony's notes are also interesting in relation to the vexed question of the rate of change of languages and the extent of differentiation in cognate dialects, the dialect of the Canadian Delawares differing in several respects from that of the tribe recorded in the Dictionary. Did space permit, some useful comparisons might be entered into between the Lenâpé and other Algonkin tongues (*e.g.*, Cree and Ojebway) in regard to words which are now obsolete in Canadian Delaware, but exist in the latte , with the same, or with slightly different meanings. The dropping of certain initial syllables seems rather common in Delaware [compare *topi* (alder-tree) and *gamunk* (over the water) with Ojebway *atop*, Cree *atuspiy*, and Ojebway *agaming*]. The German ears of the compiler of the original MS. seem to have caught some sounds rather imperfectly, as Dr. Brinton has pointed out.

Among the Indian words recorded in the Dictionary we find a few of European origin. Such are: *amel* (hammer); *apel* (apple); *pilkisch* (peach, from German); *skulin* (to keep school); while the word *gull* (shilling), in Canadian Lenâpé *kquill*, has a suspicious look.

The Dictionary is particularly rich in the names of common objects, trees, animals, plants, etc., in many cases showing different words from Cree, Ojebway, etc. [Compare Lenâpé *gunammochk* (otter), *Ktomacque* (beaver), with Ojebway and Cree *nikik*, (otter), Ojebway *amik*, Cree *amisk* (beaver)].

There seems to be a few *cruces* in the MS., one of which is "*Choanschikan*, Virginian (virginity?)."

Following the Lenâpé-English part of the work is an exhaustive English word Index, to page and line of the Dictionary.

When we consider the results obtained by Mr. Hale from his comparative studies of Iroquois and Cherokee, we cannot but look forward to the future, when many troublesome and intricate problems of American ethnology and archæology may, as in this case, be settled by the aid of philology. And it is only by the issuing from the press of other such valuable and reliable sources of information as the Dictionary now under consideration that this desirable end can be attained. Too much praise cannot be bestowed upon Dr. Brinton and his able coadjutor in the editing of the Dictionary, nor upon the Historical Society of Pennsylvania, whose munificence has rendered possible the publication of so valuable a work.

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Notes.

THE ORIGIN OF THE "BARBER'S POLE."

The "barber's pole" has been the subject of many conjectures; some conceiving it to have originated from the word *poll*, or head, with other derivations far fetched, or unmeaning. The true import of the parti-colored staff was to remind the public that the proprietor of the shop was a surgical practitioner, and could *breathe* a vein as skillfully as he could mow a beard; a staff being to this day, by every village phlebotomist, put into the hand of a patient who is to undergo the operation of bloodletting.

The two spiral ribbons painted around the pole represent the two long fillets or bandages, one twisted around the arm before bleeding, and the other used to bind it afterwards. Originally, when not in use, the pole, with a bandage wound about it, that

they might be together when needed, was hung out at the door as a sign; but later, for convenience, instead of hanging out the identical pole, another one was painted in imitation of it and given a permanent place without. The pole was also decorated with the symbols of the other branch of his profession; that which is now but a gilt knob, was originally the copper basin with a semicircular gap in one side, which was fitted about a man's throat while his face was being lathered, and prevented his clothes from being soiled.

It was one of these basins of which the invincible knight, Don Quixote, deprived a poor barber, who had put it over his head to save his new hat from the rain, under the firm belief that he was capturing the famous helmet of Maonbrino.

The barber is, if one may so speak, a very ancient and valuable institution, his office being referred to by the prophet Ezekiel: "Take thou a barber's razor, and make it pass upon thine head and upon thine beard." There were none of his craft in Rome until, as Varro reports, Ticinius Mena brought them thither from Sicily. Their arts were so highly prized that the first barber of Rome, whose name unfortunately has not been preserved, was honored after death by a statue, erected by a grateful public to his memory. Besides being a tonsorial artist and a phlebotomist, the barber, in former times, united the practice of dentistry with that of his other trades; so that his shop was the theatre of many diverse exhibitions.

Gay, in his fable of the "Goat Without a Beard," thus describes the fascinations of his window display:

> "His pole with pewter basins hung,
> Black human teeth in order strung,
> Ranged cups that in the window stood,
> Lined with red rags to look like blood,
> Did well his threefold trade explain,
> Who shav'd, drew teeth, and breath'd a vein."

It is readily seen that any one place which offered relief to so many necessities should have become a favorite resort for all classes of people; the lounging place for the fashionable and idle, and a very paradise to news-mongers and gossips. Here every scandal was discussed, and the talk of the town had its origin; so Horace, in expressing what was public and notorious, says, "All the barbers knew it"—"Omnibus et lippis notum et tonsoribus esse."

In every part of the world, the professional barber, who was as important a factor of London life under Elizabeth, as he was at Bagdad under the "Commander of the Faithful," has been celebrated for his garrulity, and shown up by satirists as a type of curiosity and loquacity. It was a cruel, but well-earned stab that an ancient philosopher dealt, when, on being asked how he wished to be shaved, he replied, "without speaking." The following passage from Rowley's "A Search for Money" (1609) will illustrate a barber's fitness for the practice of a threefold trade:

"As we were but asking the question, steps me from over the way (overlistening us) a news-searcher, viz., a barber; hee, hoping to attain some discourse for his next patient, left his baner of basons swinging in the ayre, and closely eavedrops our conference. The saucie treble-tongued knave would insert somewhat of his knowledge (treble-tongu'd knave I call him, and thus I'll prove it; hee has a reasonable mother tongue, his barber-surgeon's tongue, and a tongue between two of his fingers, and from thence proceeds his wit, and 'tis a snapping wit, too)."

Ben Johnson says, "I can compare him to nothing more happily than a barber's virginals; for every man may play upon him." This is an illusion to the lute, cither, and virginals, which at one time, for the amusement of waiting customers, formed a part of the necessary furniture of a barber shop; now superseded by the banjo, or a newspaper. If not engaged himself in "trimming" a customer, the barber passed his time in life-delighting music; "for you know," says Tom Brown, "that a cither is as natural to a barber, as milk to a calf, or dancing bears to a bagpipe." They had curious customers sometimes. Vossing writes that he would always have his hair combed in a measured and rhythmical manner, by a barber skilled in the rules of prosody. "More than once," he says, "I have fallen into the hands of barbers who could imitate any measure of song in combing my hair, ex-

pressing, very intelligibly, iambics, trochees, etc."

There is still extant a poem by Phanias, on the barber Eugathea, which contains a most amusing enumeration of his list of utensils, comprising sets of combs with teeth on one side, hand-glasses and rasps for filing teeth. Wealthy people, able to own the necessary combs, mirrors, razors, knives, scissors, perfumes, etc., usually shaved at home; others, less fortunate, were forced to submit to the good-natured public tyrant.

The barber's instruments being very numerous and valuable, from continual use were always exposed to the idle fingering of the bystanders waiting for a place in his chair. To remedy this, there was fastened conspicuously to the wall, a "table of forfeits" adapted to every offense of this kind; these forfeits, of which Shakespeare speaks, were posted more in mockery than earnest, as they were of a facetious nature; and in any case, the barber had no authority of himself to enforce the penalties.

Plutarch says, the reason for shaving among the ancients was, that they might not be seized by the beard in battle. The barbaric invasion restored the general fashion of beards for a time; and in the eleventh century, barbers having become more numerous than their patrons, they extended their art, and encroached upon the province of surgery. A long strife, which required the ordinances of kings and councils to settle, followed between the barbers and surgeons; the latter resenting the intrusion on the ground that the barbers had not been properly educated; but until the time of the French Revolution the barber surgeons nevertheless continued to exercise the exclusive privilege of using the lancet and drawing teeth; while the surgeons were prohibited from "barbery or shaving." At that time, the barber used as his sign a pole striped with blue and white, and no other appendage; but to the barber-surgeons' pole were added a galley pot and a red rag, to denote the particular nature of their vocation. But it was discovered that these arts were foreign to and independent of each other, and the barber fell from his "high estate;" the last man known to have practiced as a barber-surgeon being named Middleditch, who died in Great Suffolk street in 1821.

Not far from St. Giles street, in Monkwell street, stands the famous Barber-Surgeons' Hall, esteemed one of the best works of Inigo Jones; a fine picture by Holbein, in this hall, commemorated the bestowal of their charter by Henry VIII. Henry, in all his bluff majesty, is surrounded by seventeen of the company, among whom appears Dr. Butts, whom Shakespeare immortalized in the play of "Henry VIII."

There may also be seen in this hall the upper shell of a very large turtle, emblazoned with a coat of arms; said to have been presented to the guild by a criminal who, having been sent to them from the gallows, was, through their arts, mercifully and unexpectedly restored to life.

The king's barber, in early times, sometimes succeeded in playing an important part in the State by gaining the royal confidence; a most noticeable instance of which is remarked in the case of Peter of Brosse, at first barber, and then Prime Minister of Philip the Bold of France, but who was afterwards hanged for his knaveries. And every one remembers the "Barber Poet," Jacques Jasmin, the last of the Troubadours, who began life as a barber in Germany, and of whom a Paris verse maker once said, he "left his presence trickling all over with poetry, and vibrating like an Æolian Harp."

BOX AND COX.

To the Editor of the London Times—

Sir:—In your notice to-day of Mr. Maddison Morton's benefit I find this information:

"'Box and Cox,' the farce which has chiefly made Mr. Maddison Morton's reputation, was, it may be added, an adaptation from a French piece entitled 'La Chambre à Deux Lits,' which had in turn been taken from the Spanish."

Whether "La Chambre" was "taken from the Spanish," who, I dare say, have got on very well without it, or not, certainly it was not the original source of "Box and Cox." This immortal English farce was adapted—a masterpiece of adaptation be it said—from a *comédie-vaudeville* by Labiche and Lefranc, entitled "Frisette," out of which Mr. Maddison Morton constructed

that classic of the English comic drama "Box and Cox." "Frisette" was produced at the Palais Royal, April 28, 1846, and "Box and Cox" at the Lyceum, November 1, 1847. Every one up in the admirable Mortonian dialogue will recognize the source of inspiration in the original text:

"Frisette (Box), addressing Madame Ménachet (Mrs. Bouncer): 'Je vous recommande même à l'avenir de ménager mon bois * * * il va trop vite * * * c'est comme la chandelle * * * le sucre * * * et, hier au soir en rentrant, j'ai trouvé ma chambre empestée de fumée de tabac.'

"Madame Ménachet (embarrassée): 'C'est * * * voilà ce que c'est * * * un voisin * * * au dessus * * * et comme la fumée monte * * *

"Frisette: 'Elle sera descendue tout exprès pour moi.'"

How amusingly and how inimitably Mr. Morton has rendered this I need not remind those of your readers to whom "Box and Cox" is as a household word. Again:

"Madame Ménachet: ' * * * Deux locataires pour une seule chambre. * * * Ah, ça! refaisons le lit, et n'oublions pas de changer le traversin de côté. * * * Gaudrion (Box) veut avoir la tête par là * * * et Mademoiselle Frisette (Cox) par ici * *'"

Then Gaudrion, alone:

"'(Il prend une boîte d'allumettes sur la cheminée de gauchee.) Il en reste une! Voilà qui est particulier * * * C'est étonnant comme tout file dans mon ménage! * * * les allumettes, le bois, et la chandelle donc!'"

When they meet they exhibit to each other a receipt for rent.

"Gaudrion: 'Mon terme est payé!'
"Frisette: 'Comme le mien!'
"Gaudrion: "Voilà ma quittance!'
"Frisette: 'Voici la mienne!'

And so on. Whether Mr. Morton went to some other piece for any later portion of his farce he himself can tell us, but I should think it most unlikely, as, after the first few scenes from "Frisette," all the rest is thoroughly Mortonian.

I have only made these references to chapter and verse in order to prove that in "Frisette," and not in "Une Chambre à Deux Lits" (subsequently, as I fancy, adapted under the cumbersome title of "Lady and Gentleman in a Perplexing Predicament"), is to be found the inspiration which created the now classic "Box and Cox," the best farce for three characters in the English language.

Faithfully yours,
F. C. BURNAND.

OCTOBER 17.

DIALECTAL SURVIVALS IN TENNESSEE.

CALVIN S. BROWN, JR., in November *Modern Language Notes.*

Those who have ever studied myths and traditions, know with what tenacity an old legend or superstition will cling to the minds of men and be handed down from generation to generation. So it is in language. An old word or expression, though long since passed from good usage, will be found recurring in the speech of the uneducated. For example, I have often heard the word *hit* used for *it.*

It is my purpose in this paper to show that some of the colloquial and dialectal expressions of this region have survived from Shakespeare, or, at least, that a resemblance can be traced between them and the language of his day.*

Double comparatives which occur frequently in Shakespeare. "Uncle Remus" (35) says, "I dunno ef he wern't mo' sassier dan befo'." This error is not uncommon among uneducated people, and the corresponding error of the *double superlative* is also heard in conversation. "Brer B'ar, he says he de mos' stronges'" (112). The double superlative is less common in Shakespeare than the double comparative, but "the most unkindest cut of all" is known to every one. The *superlative* is also used in the *comparison of two.* Example from I "Henry VI," ii, 4: "Between two girls, which has the merriest eye." This is heard so frequently that an example is unnecessary.

Likewise we find the *double negative* in our poet:

"You may deny that you were not the cause."
("C. of E." ii, 7.)

This error seems to be difficult to avoid, and one hears it among people of more than ordinary education. How often have I heard the expression, "I haven't got none." "Nobody ain't ans'er Brer Fox knock," says Uncle Remus (36). Again, page 92, he says, "Brer Rabbit, he dunno nuthin' tall 'bout no fishes," thus getting in *three*

* A paper by Prof. Thom, in *Shakesperiana* of March, 1864, entitled, "Some Parallelisms between Shakespeare's English and the Negro-English of the United States," covers a part of this ground.

negatives; but Shakespeare is not to be outdone:

"Nor never none
Shall mistress be of it, save I alone" ("T. N." iii, 1).

Theoretically this is correct, three negatives being equivalent to one, since two negatives cancel each other.

The colloquial use of the *adjective for the adverb* is not unknown in Shakespeare, as in "Some will dear abide it" ("J. C."). Thomas Nelson Page (121) has: "'cause womens dee cry sort o' natchel." This is probably due to the fact that the untrained mind does not distinguish between the force of the adjective and of the adverb.

Adoors occurs in some of the older editions, but is changed in the later editions to *o' doors*, the aprostrophe of course showing the derivation. The word is frequently heard among children in such sentences as, "May I go out adoors (*or* o'doors)."

Holp as past and past participle of *help* is common in Shakespeare:

"He holp the heavens to rain" ("Lear," iii, 7);

according to Pickering, it is still used in Virginia. I have heard it frequently from old people in this State, and am informed that it is also used in Kentucky. The footnote in "Uncle Remus" (112) explaining it in the passage, "Brer B'ar, he holp Miss Meadows bring the wood," is probably for the benefit of Northern people. Miss Murfree has it as an infinitive: "They hev been mightily put ter it this winter ter live along, 'thout Vander ter holp 'em."

Howsomever occurs in the old Quartos of "Hamlet," where the Folio of 1623 (1, 6, 84) has:

"But howsomever thou pursuest this act."

And the common editions of "All's Well" (1, 3, 54) have:

"Howsomever their hearts are severed."

Page says, "Howsomever, he sutney jucked a jig sweet." Examples might also be given from "Uncle Remus" and "Southern Oddities."

Learn. Who has not heard it used for *teach?* In the beginning of Act i, Scene 2, of "As you like It," both words occur: "Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure." Of course, Page and Harris furnish us examples here: "You slap de law onter a nigger a time er two," says Uncle Remus, "an' larn 'im dat he's got fer to look after his own rashuns an keep out'n udder fokes's chick'n-coops, * * * * an' I be blessed ef you ain't got 'im on risin' groun.'"

Lief is common in our author in the expression "I had as lief." This has become "I had sooner" or "I had rather" in late writers; but colloquially *lief*, or *lieve*, is much used. An example from "In Ole Virginia:" "I jes lieve stay in a graveyard at once."

Munch, according to the dictionaries, is colloquial, vulgar, or low; but I find it used by Beers in his "American Literature," page 46, in relating an incident from "Franklin's Autobiography," although the word is not used in the original. It occurs also in the "Encyclopædia Britannica" in relating the same story. See also Lowell's "Under the Willows," line 211. The word is found in "Midsummer-Night's Dream" (iv, 1,36):

"I could munch your good dry oats;"

and again in Macbeth (i, 3, 5):

"A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd."

A recent example may be found in Craddock (216): "Mr. Kenyon knew the Indian peaches, the dark crimson fruit * * * full of blood-red juice, which he had meditatively munched that very afternoon."

[Also in "The Pied Piper of Hamelin," by Browning:

"Munch on, crunch on," etc.—ED.]

Ruinate is now obsolete. Shakespeare uses it in "Henry VI" (Part iii, v, 1):

"I will not ruinate my father's house."

It is frequently used, especially in a playful or joking manner. The noun formed from it is also used. Uncle Remus says, "Hits de ruination er dis country."

Sallet, for *salad* or greens, is very common throughout Tennessee. By inquiry I have found that it is not used in all parts of the South, but that it is used in some of the

States bordering on this, at least. It is at present obsolete, but occurs several times in Act iv, Scene 10, of the second part of "Henry VI." The following is one of the examples: "Wherefore, on a brick wall have I climbed into this garden, to see if I can eat grass, or pick a sallet."

Soon is used as an adjective (in the superlative). "Make your soonest haste" ("Ant. and Cl.," iii, 4, 27). In this sense, according to Webster, it is obsolete. It is still heard among the uneducated, however, in the sense of "early."

"*These many*, then, shall die" ("J. C.," iv, 1, 1). Here we have *these* agreeing with the plural idea expressed in *many*, just as in the common error, "those sort of ——," *those* agrees with the plural following *of*. I have heard both of these errors frequently.

(*To be continued.*)

QUERIES.

Watch.—What is the origin of the word?

P. C. DAWSON.

CINCINNATI, O.

The word "watch" is derived from a Saxon word signifying to *wake*. Watches were first called clocks, and had weights. The earliest known use of the modern name occurs in the record of 1242, which mentions that Edward I had "onne larum," or watch of iron, the case being also of iron gilt, with two plummets of lead. The first great improvement, the substitution of a spring for weight, was about 1550. The earliest spring was not coiled, but straight pieces of steel. Early watches had only one hand, and required winding twice a day. The dials were of silver or brass; the cases had no crystals, but opened at the back, and were four or five inches in diameter. A plain watch cost the equivalent of $1500 in our currency, and after one was ordered it took a year to make it.

Horn-Mad.—What is the meaning and the derivation of this phrase? M. C. L.

NEW YORK CITY.

Dyer says, in "Folk-lore of Shakespeare," p. 278: "The expression 'horn-mad,' *i. e.*, quite mad, occurs in the 'Comedy of Errors' (ii, 1): 'Why, mistress, sure my master is *horn*-mad.' And again, in 'Merry Wives of Windsor' (i, 4), *Mistress Quickly* says, 'If he had found the young man, he would have been *horn*-mad.' Madness in cattle was supposed to arise from a distemper in the internal substance of their horns, and furious or mad cattle had their horns bound with straw." The last part of this statement is supported by a line from Horace, but there is a suspicious look about the whole explanation.

Sauntering.—What is the origin of the word? E. V. G.

CAMDEN, N. J.

Thoreau, "Excursions," p. 161, says that it is from "Idle people who roved about the country, in the middle ages, and asked charity, under the pretense of going '*à la sainte terre*' to the Holy Land, till the children exclaimed, 'There goes a *sainte-terrer*, a *saunterer*—a Holy Lander.'" It has also been explained as coming from "*sans terre*"—those who had sold all their property to go on the Crusades and wandered back through Europe *without estates*.

Fetters. — What were the Fetters of Greece? D. K.

Demetrius Poliorcetes said that the cities of Chalcis, Corinth and Demetrias were the three Fetters of Greece; meaning that by the possession of those towns Greece could be held in quiet subjection.

To Eat the Lotus, etc.—Where can be found the lines,

> "To eat the lotus of the Nile
> And drink the poppies of Cathay."

M. C. L.

NEW YORK CITY.

From Whittier's "Tent on the Beach."

Eternal Passion, etc.—Where can I find the lines,

> "Eternal passion,
> Eternal pain."

These words occur in "Philomela," by Matthew Arnold.

Flip.—What is the origin of *flip*, a current slang word, meaning *impudent*, *pert*, or *forward?* E. T. A.

NEW YORK CITY.

It is no doubt allied to *flippant*, if not identical with it. Cf. local Swedish *flip*, the lip.

Adinole.—What is the origin of this mineralogical name? SARTOR.

Perhaps from the Greek ἄδινος.

REPLIES.

Three Generals Never Defeated (Vol. iii, p. 310).—Alexander the Great (died 300 B. C.), Julius Cæsar (assassinated 44 B. C.), the Duke of Wellington, "hero of Waterloo" (died 1852). MRS. L. T. GEORGE.

CHICAGO, ILL.

Country Without Prisons (Vol. iii, p. 190).—In Iceland there are no prisons, and no officers answering to our policemen. In 1874 it celebrated the one-thousandth anniversary of its colonization, and at the same time became independent of Denmark, though subject to the King of Denmark as the head of the Icelandic government. Iceland's new government is thoroughly republican in spirit, all citizens having equal rights and perfect religious liberty.

The Norse language is still spoken by the Icelanders, and, as a race, they are noble, intellectual and brave.

MRS. L. T. GEORGE.

CHICAGO, ILL.

Year of Corbie (Vol. iii, p. 273).—In 1636, during the Thirty Years' War, when Richelieu was taking the part of the German Protestant Princes against the Emperor, the Imperialists, taking advantage of the absence of Richelieu's armies, penetrated France as far as Corbie, scarce fifty miles from Paris. They could have captured the city itself, but fortunately preferred to retire and enjoy the immense booty they had already secured.

So great was the terror in Paris, and so vivid the recollection of it, that the citizens long styled that crisis "The Year of Corbie." MRS. L. T. GEORGE.

CHICAGO, ILL.

King Held a Stirrup (Vol. iii, p. 200).—Frederick Barbarossa, son of Duke Frederick II of Suabia, elected Emperor of Germany in 1152, conducted Pope Alexander III to his horse, and held the stirrup while he mounted. MRS. L. T. GEORGE.

CHICAGO, ILL.

Portala's Cross (Vol. iii, pp. 298, 309).—The Dolores Mission, where the "Angelus" was rung, is at San Francisco, one of the nine Franciscan missions established among the Indians in California, through the devoted zeal of Father Junipero Serra and his coadjutors. Captain Gaspar de Pontalá, or Portalá, the first Governor of Lower California, was the military commandant of the company sent out from Mexico by Galvez, in 1769, to aid in this design, and though the Dolores was not actually founded until October 9, 1776, yet in searching for the reported bight in the sea coast at Monterey, the party lost their way, wandered north, and discovering the bay of San Francisco, noted it for a future mission site especially pointed out by their patron saint Francis. At the various halting places crosses were set up, and while it seems very improbable that the one planted here by Portalá in 1769 is in actual existence to-day, yet the Lone Mountain Cross described by Mr. Redway is its legitimate successor and rightfully bears Portalá's name. (See "Along Three Coasts," by H. H., and also Bancroft's "California.")

M. C. L.

NEW YORK CITY.

Battle-Bell (Vol. iii, pp. 152, 311).—

> "I see the Florentine, who from his palace
> Wheels forth his battle-bell with dreadful din."

This passage occurs in Longfellow's poem, "The Arsenal at Springfield." CORVO.

Wits Gone Wool-Gathering (Vol. iii, pp. 8, 33).—In a recent number of the Philadelphia *Ledger*, there is an account of the Faroe islands, which states that the sheep

there are never shorn, but that most of the wool in Faroe is gathered up in the fields.

Suld Hæ.—We know that in German the auxiliary *sollen* is used in a sense approaching that of the Latin subjunctive in *Oratio obliqua*, or reported speech; thus, "*Er soll gesagt haben*," he is reported to have said. It is worthy of note that the usage prevails in Scotch, the auxiliary (or auxiliaries) in this case being "*suld hæ*" (should have). "Why is Jenny sæ mad wi' Leezie?" "Oh, Leezie *suld hæ* said that Jenny was næ better than she should be." This use of *suld hæ* is frequent in Sir Walter Scott; thus, "Antiquary," Vol. ii, p. 75 (Porter & Coates' edition), "Miss Eveline Neville, as they *suld hæ* ca'd her"—as was reported to be her name. "Some ill tongue *suld hæ* come between the Earl and his young bride" (Vol. ii, p. 186)—was said to have come. *Suld hæ* is, I have little doubt, a relic of the old Anglican usage of Northumbria. J. H.

PHILADELPHIA, PA.

Rhyming History (Vol. ii, pp. 8, 179; Vol. iii, p. 58).—

UNITED STATES HISTORY IN RHYME.

"In sixteen hundred twenty-three,
The Dutch West India Company
To Hudson's Land sent out Walloons;
Estates are granted to Patroons.
Some at New Amsterdam remain;
Some at Fort Orange homes obtain;
While, trapped by Minuet's crafty guile,
The red men sell Manhattan Isle.

Settlement of New Amsterdam, 1623. Fort Orange built near Albany, 1615. Peter Minuet buys Manhattan Island for $24.

"When Kieft controls New Netherland,
The Indians war with bloody hand.
Rash Stuyvesant brings tumbling down
The "jewel of the Swedish crown."
His flag, from sixteen sixty-four,
O'er fair Manhattan floats no more.
The Holland rule is overthrown,
And James of York secures his own.

Indian War, 1640. Gov. Stuyvesant subdues the colony of New Sweden, 1655.

James, Duke of York, conquers New Netherland, 1664.

"Then nine unsettled years ensue,
The Dutch tricolor flaunts anew
In seventy-three; but England's sway
In seventy-four returns to stay.

Reconquest by the Dutch, 1672. New Netherland conquered by England and called New York, 1674.

"Despotic Andros, Governor,
The people utterly abhor;
But Dongan gives, to their content,
A democratic government.
When James is King he steals their rights,
New England and New York unites.
With William dawns a brighter day—
The bonds of union fall away;
New England rises in her might;
New York sees Nicholson in flight;
And Leisler, hero of the hour,
Usurps an autocratic power;
For treason meets a bitter fate,
When Sloughter wields the rod of State.

Gov. Andros, 1674.

Gov. Dongan, 1683.

James II annexes New York to New England, 1685.

King William dissolves the union, 1688. Gov. Nicholson escapes to England.

Leisler, provisional Governor, tried as a usurper, condemned by Gov. Sloughter, and hanged May 16, 1691.

"Each needy, greedy Governor
Is with the colony at war—
Th' Assembly, struggling to be free
From kings, and all their tyranny;
But naught can stay the happy day
When King and crown shall topple down,
And Freedom's bullets moulded be
From prostrate "leaden majesty."

Struggles of the people with the royal governors.

During the Revolution the statue of George III, in New York City, was overthrown and made into bullets.

MARY RUSSELL GARDNER.

NEW YORK CITY.

REFERRED TO CORRESPONDENTS.

Authorship Wanted.—

"Shall I compare thee to a summer's day?"

Of the nightingale's song:

"They shouldered their snows in silence and stood before the Lord."

Of the pines:

"Beyond the Alpine summits of great pain
Lieth thine Italy."

M. C. L.

NEW YORK CITY.

Fresh.—May not this word, in its slang sense of "forward," or "bumptious," be identified with the German *frech*, which has much the same meaning? IPSICO.

Ben Adam, etc.—I should like to know the author of the following:

EARTHLY AND HEAVENLY INHERITANCE.

"Ben Adam had a golden coin one day,
Which he put out at interest with a Jew;
Year after year, awaiting him it lay,
Until the double coin two pieces grew,
And these two four—so on till people said,
'How rich Ben Adam is!' and bowed the servile head.

"Ben Selim had a golden coin that day,
Which to a stranger asking alms he gave;
Who went rejoicing on his unknown way.
Ben Selim died, too poor to own a grave;
But when his soul reached heaven, angels with pride
Showed him the wealth to which his coin had multiplied."

E. M. HOFFMAN.

WILLIAMSPORT, PA.

COMMUNICATIONS.

Gloves—A Curious Legal Custom (Vol. iii, pp. 251, 264).—Among some items about gloves in my scrap-book, chiefly taken from *London Truth*, though concerning French ceremonial, especially, I think: "Gloves were not suffered in a church, because the Real Presence was on the altar, or in a court of justice, because the Judges were bound to feel that they were administering justice in God's presence. It was strictly forbidden to royal Judges to forget to unglove themselves before taking their seats on the Bench."

This seems to explain the custom noticed in NOTES AND QUERIES of giving the judge a pair of gloves when there are no cases to try—no justice to be administered. I find also an item about another singular use of gloves. It is said that young men who have gone to the colonies from Holland and cannot easily return home to woo and win a wife, often depute some friend to choose a bride for them and, if the report is satisfactory, to wed her by proxy. The colonist sends a soiled left-hand glove, and wearing this, the friend is fully empowered to act as a vicarious bridegroom. Such marriages are considered rigidly binding and are never repudiated.

This is surely the next thing to "standing in another's shoes." M. C. L.

NEW YORK CITY.

Swine and Crab (Vol. iii, p. 216).—In Imray's "West Indies Directory," Part i, p. 105, we are told that on Andros Island, in the Bahamas, "Land crabs * * * afford food to the inhabitants the greatest part of the year; even the hogs are fed on them."

New Jersey Dialect (Vol. iii, pp. 255, 288).—Several of the words given by Mr. Lee cannot be claimed exclusively for New Jersey. Some of them I heard frequently in my childhood, in New England, both in Vermont and in Connecticut, used by people who were certainly to the matter born, their kinsfolk for generations having been New Englanders of pure blood.

Among these words, then in common use, are "folks" for family. I have even heard a man say, "My folks are sick," meaning only his wife, who with himself made all the family. "Thills" for shafts; and "traipsing," generally used with a touch of reproach, as, "Don't come traipsing into the kitchen in that dress," or, "traipsing all over town," when one should be at home. "Dabster," too, I have heard, though less frequently; but as for "Johnny-cake" and "succotash," I thought New England was their "native heath."

In some parts of New Jersey, "blickie" is used to designate a small tin pail rather than a bucket, and "quite a few" is a familiar phrase as well as "quite some." One woman, mistress of a good house, said in my hearing, "The pinies (peonies) are growed quite some." Other New Jersey colloquialisms, not noted by Mr. Lee, are "piece," a light lunch; "fainty," a sensation of faintness; "residenters;" "drug," for dragged; and "have saw" for have seen. Then there is the occasional substitution of *y* for *j*, as yar for jar, and the frequent use of *w* for *v*. "High-wine" blackberries are not an uncommon fruit in country parlance, and one good woman, describing a wedding, mentioned that "the bride's wail was very long," without intending to imply that she had a sorrowful heart.

M. C. L.

NEW YORK CITY.

College Slang, Harvard (Vol. iii, p. 299).—A *grind* is a man who studies hard; *on a grind* is to be studying hard, and *to grind* is to study hard.

Swipe—is to toady; and the man who swipes is a *swipe*.

A man may *dig* as well as *grind*.

To *bust, to make a bust*—is to distinguish one's self at recitation.

Mucker—is the name given to a townsboy, or to the small boy that infests Cambridge.

Shack (perhaps from the French *chercher*)—is to hunt tennis balls; the mucker who does the hunting is a *shacker*.

Drop—is to fall from one class into the class next below.

A *private*—is an admonition delivered to an erring undergraduate in person.

A *public*—is a written admonition sent to the student's parents or guardians.

A *summons*— is a printed notice served on a student to appear before the registrar or dean at a certain time.

A *detur*—is a book given as a prize to students who distinguish themselves academically.

Yard—is the humble term applied to the "campus."

Flunk—is to be used up in recitation; while, *to take a dead* is to say "not prepared" when called up to recite.

Cut—is to stay away from recitations, and, in the old days, from prayers.

"*The Dickey*"—is the *Δ. Κ. E.*, a secret society.

"*The Pudding*"—is the famous Hasty Pudding Society.

R. G. B.

NEW YORK CITY.

Opalescent River (Vol. iii, p. 319).—There is another stream of this name in Essex county, N. Y., that carries the water off Lake Tear-of-the-Sky, the tiny source of the Hudson, seaward, down the slopes between Mts. Marcy and McIntyre. It is on Stoddard's Adirondack map, and is often mentioned by Verplanck Colvin, in his "Reports" upon the Adirondack survey.

M. C. L.

NEW YORK CITY.

Like Sip.—Many years ago the expressions, "He acts like Sip," "He looks like Sip," and the like were very common; the meaning was that the person criticized was very outlandish, or very absurd. My impression is that *Sip* stood for Scipio; but I see no meaning in the simile, unless Scipio means Africanus. O. E. B.

BALTIMORE, MD.

Fad (Vol. iii, pp. 102, 154, 276).—With the word *fidfad*, compare the Dutch *viezevaas*, a whim; *viezevazen*, to be whimsical. X.

PHILADELPHIA, PA.

Fetticus.—The plant called corn-salad, or lamb-lettuce, is called *fetticus*, or *vettekost*, by gardeners. In the New York market I believe it is called *fatty-cows*. It appears to be the Dutch *vette kost*, "fat food;" but perhaps the *kost* is the same which appears in *alecost, costmary*, and other plant names. * * *

PHILADELPHIA, PA.

Gehenna (Vol iii, p. 226).—Without calling in question the correctness of the origin of this term as stated in your columns, I would suggest that the fires spoken of must have been started many years before the Holy Sepulchre was visited; since in the New Testament the fires of Gehenna are often alluded to, as in Matt. xxiii, 33. A. A. E.

Rowan-Tree.—This good old name for the mountain-ash has been corrupted in Maine to *round-wood*. Thoreau uses this name in his "Maine Woods," and I have heard it in the Aroostook country.

B. P. JAMES.

BANGOR, ME.

Pishamin.—In "Chambers' Encyclopædia," art. "Date Plum," that fruit, the European representative of our persimmon, is called *Pishamin*. Now the word *persimmon* is plainly an adapted form of an American Indian word (its history is well known). Is not *Pishamin* a corrupted form of *Persimmon?* BANQUO.

PHILADELPHIA.

Nick-Names of Cities.

Aberdeen, Scotland, Granite City.
Alexandria, Egypt, Delta City.
Akron, O., Summit City.
Athens, Greece, City of the Violet Crown.
Baltimore, Md., Monumental City.
Birmingham, O., Bran Town.
Boston, Mass., Puritan City; Modern Athens; Hub of the Universe; City of Notions; Athens of America; the Hub.
Brooklyn, N. Y., City of Churches.
Buffalo, N. Y., Queen City of the Lakes.
Baalbec, Syria, City of the Sun.
Cairo, Egypt, City of Victory.
Cincinnati, O., Queen City; Porkopolis; Queen of the West; Paris of America.
Chicago, Ill., Garden City.
Cleveland, O., Forest City.
Cork, Ireland, Drish-een City.
Dayton, O., Gem City.
Detroit, Mich., City of Straits.
Edinburgh, Scotland, Maiden Town; Northern Athens; Modern Athens; Athens of the North.
Gibraltar, Key of the Mediterranean.
Hannibal, Mo., Bluff City.
Havana, Cuba, Pearl of the Antilles.
Indianapolis, Ind., Railroad City.
Jerusalem, Palestine, City of Peace; City of the Great King.
Keokuk, Ia., Gate City.
Louisville, Ky., Falls City.
Limerick, Ireland, City of the Violated Treaty.
Lowell, Mass., City of Spindles; Manchester of America.
London, England, City of Masts; Modern Babylon.
Lynchburg, Va., Hill City.
Milan, Italy, Little Paris.
Nashville, Tenn., City of Rocks.
New Haven, Conn., City of Elms.
New Orleans, La., Crescent City.
New York, N. Y., Gotham; Empire City; Metropolitan City.
Philadelphia, Pa., Quaker City; City of Brotherly Love; City of Homes.
Pittsburgh, Pa., Iron City; Smoky City; Birmingham of America.
Portland, Me., Forest City.
Paterson, N. J., Lyons of America.
Quebec, Canada, Gibraltar of America.
Rome, Italy, Eternal City; Nameless City; Queen of Cities; Seven Hilled City; Mistress of the World.
Rochester, Flower City.
St. Louis, Mo., Mound City.
San Francisco, Cal., Golden City.
Salem, Mass., City of Peace.
Salt Lake City, Utah, City of Saints.
Springfield, Ill., Flower City.
Streator, Ill., City of the Woods.
Sodom and Gomorrah, Cities of the Plain.
Toledo, O., Corn City.
Venice, Italy, Pride of the Sea.
Washington, D. C., City of Magnificent Distances.
Winnipeg, Man., Gate City of the Northwest.
Xenia, O., Twin City.
Zanesville, O., City of Natural Advantages.

PHILADELPHIA, PA.

Dialect Forms (Vol. iii, pp. 255, 295).—"Cant," in the use quoted by Mr. Chamberlain ("You can't give me a seat on the stage?"), is a Scotticism. A typical Scotchman does not say, "Do you live here?" but, "Ye'll no live here, do ye?" Similarly, when he asks if he is on the way to a place, he says: "This'll no be the road to —— ?" A more characteristic form than that cited by Mr. C. would be, "Ye'll no can give me a seat?" where "can" is a finite verb. "Ye'll no can" is considered a particularly delicate formula for introducing a request for a loan. "Ye'll no can lend me a note (a $5 bill) the day," said one friend to another he met on the street. "You're quite right," said the latter and passed on. J. H.

Cheshire Cat.—This animal, familiar by name to all readers of "Alice in Wonderland," has found a place in the "Century Dictionary," under CAT. Fifty years ago, in New England, we used to hear the expression, "Grinning like a *Chessy* cat." Now, the town of *Chertsey*, on the Thames, is vulgarly called *Chessy;* and the question arises whether the ringent feline did not originally belong to Chertsey rather than to Cheshire.

Plaquemine. — This word, well known from the name of "the parish of Plaquemines" (in Louisiana and in Longfellow's "Evangeline"), is a local designation of the persimmon; the persimmon-*tree* being also called *plaqueminier*. Are these French names of aboriginal American origin? BANQUO.

PHILADELPHIA.

Abbs and Ebbs (Vol. iii, p. 296). —Would "Abbs and ebbs," or, as properly spelled, "Abs and ebs," be naturally included in any collection of "Americanisms" or other dialect words?

An expression in the preface of Tennyson's "Morte d'Arthur" seems to be nearly parallel:

"Mouthing out his hollow oes and aes."

M. C. L.

NEW YORK CITY.

Dialect Forms, New York (Vol. iii, p. 295).—*Raft* is an expression in everyday use. I have never heard the expression quite as quoted, "a good *raft* of tea inside of me," but am familiar with it in such phrases as "a whole *raft* of boys," "a *raft* of things to do," etc.

Help, meaning servants, is still in use. An employment agency in Sixth avenue, this city, exhibits a sign, "Help of all kinds." R. G. B.

NEW YORK CITY.

Gilderoy's Kite (Vol. iii, p. 297).— I venture to think that *kite* here does not mean a bird; for, first, *kite* in the sense of hawk or falcon is not a Scotch word; and, second, there seems no reason for thinking that Gilderoy had any special bird of the kind, and, still less, that such was hung up.

But *kite* or *kyte* in Scotch does mean the stomach or belly (compare Icelandic *qvidr;* Gothic, *quid*, belly), and this by an easy extension was sometimes applied to the whole body; the expression inquired about therefore meaning, "As high as Gilderoy's carcass."

"Gilderoy," I may add, is a corruption for "Gillie Roy" (red-haired gilly), the epithet applied to a noted Highland cateran named Patrick McGregor of the same clan as Rob Roy, who was hanged, with several of his followers, at Edinburg, in June, 1636, he being accorded the highest gallows, and his body maintaining the bad preëminence when they were hung in chains. The ballad on the subject is put in the mouth of his Highland sweetheart, who sings his praises and laments his fate with true Highland naïveté:

"Wae worth the louns that made the laws
To hang a man for gear,
To reive o' life for sic a cause,
As lifting horse or mear (mare)," etc.

An account of Gilderoy appears in a work entitled, "Lives and Exploits of English Highwaymen, Pirates and Robbers," by Captain Charles Johnson, where he is represented as practicing his art, both in France and Spain. J. H.

Graith, Gear (Vol. iii, pp. 255, 286). —In reading the old ballad of "The Battle of Belrinnes," I came on the following distich not uninteresting in this connection:

"On Towie Mound I met a man,
Well *graithed* in his *gear* (well clad in armor)."

J. H.

Moonack.—This local name for the ground-hog (mentioned Vol. iii, p. 71), seems undoubtedly to be a derivation of the Lenape *manochgen*, a ground-hog, mentioned Vol. iii, p. 324. * * *

BOOKS AND PERIODICALS.

The November *Atlantic* contains a paper by Mr. Woodrow Wilson, on the "Character of Democracy in the United States," and it is an excellent specimen of the kind of consideration of politics which makes the *Atlantic* so particularly valuable to thoughtful persons. Another political paper, called "The French in Canada," is contributed by Mr. Eben Greenough Scott, whose paper on "La Nouvelle France" will be remembered by readers of the *Atlantic*. "Materials for Landscape Art in America," by Charles H. Moore, of Harvard University, will also be found interesting. "Some Romances of the Revolution" (a consideration of William Gilmore Simms' novels), a paper on "The Nieces of Mazarin," and a most amusing and lively sketch on "Marie Bashkirtseff," which gives a pretty picture of this impressionable, and in a certain sense typical, "Daughter of Gaul." The remainder of the number is made up of careful reviews and the usual departments.

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NOTES.

ST. PATRICK OF IRELAND.

The generally accepted account of St. Patrick, the patron saint of Ireland, is probably the most read of any, unless it be that of St. George. In "Chambers' Encyclopædia," the account in brief is that "St. Patrick was a distinguished missionary of the fifth century, and was born somewhere between the years 377 and 387. Of the place of birth it is only known for certain, from his own confession, that his father had a small farm near Bonaven Taberniæ; others assign his birthplace at Boulogne-sur-Mer; others near the modern Dumbarton-on-the-Clyde; it is said that his father was a deacon named Calpurmius, and his mother, Conches, a sister of St. Martin of Tours." Consequently from this record he was not a native of Ireland. The Chambers version then goes on: "He was stolen by a band of pirates and

carried to Ireland and sold to a petty chief, with whom he remained for six years, and then escaped and went to France, where he became a monk. In 431 he went to Rome and was sent by the Pope to preach in Ireland. The date of his death is in dispute, varying from 460 to 493."

In Mrs. Clement's "Hand-book of Legendry Art," she says: "St. Patrick was the son of Christian parents, and was carried captive to Ireland. He became greatly moved at the ignorance and heathenism of the people. In time he escaped from his captivity, and returned to his home. He had a number of visions, and resolved to become a missionary in Ireland. He baptized the Kings of Dublin and Munster, and the seven sons of the King of Connaught. He founded schools and churches. The familiar story of the expulsion of the reptile from Ireland by this saint has the signification of many other legends of the triumph of good over evil. His day is March 17."

Dr. Soanes, "Curiosities of Literature," says: "St. Patrick was either Scotch or Welsh; his birthplace was Bonaven Taberniæ, now the town of Killpatrick, at the mouth of the Clyde. His ecclesiastical name, Patricius, was given him by Pope Celestine, when he was sent as Bishop of Ireland. He landed at Wicklow in 433, and commenced to preach immediately, and to perform many miracles. March 17 is held in high order by Irishmen, and the shamrock is worn by his followers on that day."

I will now give the account of St. Patrick from the work, "The Seven Champions of Christendom," which I have quoted with regard to St. George and others; this work, be it remembered, bears the date of 1687.

It says: "When the valiant and hardy Knight at Arms, St. Patrick the Champion of Ireland, departed from the Brazen Castle of the Enchantress Kalyb, the Lady of the Woods, after his liberation from enchantment with five others by St. George, the Heavens smiled with a kind aspect, and sent him such a star to be his guide that it lead him in no courtly pleasure, not to vain delights, but to the Throne of Fame, where honour sat installed upon a Seat of Gold. Thither travelled the war-like Champion of Ireland whose illustrious Battels have been chronicled in Leaves of Brass, who made the Enemies of Christ tremble, and watered the earth with streams of Pagan blood. After he had fought the wars of the Isle of Rhodes, he took his journey with a strong body of Christian soldiers, through an unknown countrie where at last it pleased the Queen of Chance, to direct his steps, alone, into a Solitary wildnerness inhabited only by wild Satyrs and people of inhumane qualities. He travelled up and down, many a weary step, not knowing how to quench his hunger, but by his own industry in Killing Venison, and pressing out the blood between flat stones and daily roasting it by the heat of the sun: his Lodging was in the hollow trunk of a blasted tree. In this manner St. Patrick lived, not knowing how to set himself at liberty, but wandering up and down, as it were in a maze. It was his chance at last to come into a Dismal shady Thicket, beset about with baleful Mistletoe, a place of horror, wherein he heard the cries of some distressed Ladies; their cries were of such a nature that the Irish Knight was not a little daunted, so he prepared his weapon in readiness against some sudden encounter. So crouching himself under the Root of an old withered Oak, he espied afar off a crew of bloody-minded Satyrs, hauling by the hair six unhappy Ladies, through many a thorny break and bryer. This woeful specticle forced such a terror in the heart of the Irish Knight, that he presently made out for the rescue of the Ladies, to redeem them from the fury of the Satyrs, which were in numbers about thirty, every one having a club upon his neck. Nothing discouraged, but with a bold and resolute mind the Valiant Knight let drive at the sturdiest Satyr whose armour of defense was made of Bulls-hide, which was dryed so hard that the Champion's Curtle-ax prevailed not. The Satyrs then encompased the Knight and so mightily opprest him, with down-right blows that had he not by good fortune crept under the boughs of a spreading oak, his life had been forced to give the world a speedy farewell. But such was his nimbleness and active policy that ere long he sheathed his sharp pointed Fanchion in one of the Satyrs breasts; which caused

all the rest to flee from his presence, and left the six Ladies, to the pleasure and disposition of the Most Noble and courageous Christian Champion.

"After the Ladies had recovered themselves, one of them told the Valiant Knight, their woeful history to wit: 'Know brave-minded Knight, that we are the unfortunate daughters of the King of Thrace, whose lives have been unhappy ever since our births, and but a brief time ago a cruel Gyant transformed us into the shape of Swans, in which likeness we remained seven years, but at last recovered our forms, by a worthy Christian Knight named St. Andrew the Champion of Scotland who killed the Gyant, and after whom we have travelled many a weary step, never crost by any violence until it was our angry fates to arrive in this unhappy wilderness.' St. Patrick told them that St. Andrew was his approved friend. So the Christian Champion and the six Ladies took up their journey and rescued themselves from the wilderness and on a broad beaten way travelled merrily."

The next we hear of St. Patrick is his arrival in the bay of Portugal with fifty thousand followers. The story says: "These men were attired after a strange and wonderful manner; their furnitures were of the skins of wild beasts; they bore in their hands mighty darts tipped at the end with pricking steel. Here St. Patrick met the other Knights of Christendom under the leadership of St. George, and thence they marched against the Pagan, Black King Almidor, of Morocco, whom they defeated, after which each Knight and his followers departed in different directions for new Adventures."

I will now pass over other adventures of St. Patrick and give the story of his death:

"The Valiant Champion St. Patrick, feeling himself weakened with time and age, not longer able to endure the bruises of Princely Achievements, became a Hermit, and wandered up and down the world in poor habiliments; he came at last to the country of his birth, which is now called Ireland, so here instead of Martial Achievements he offered up devout Orisons, daily making petitions to the Deity of Glory, in behalf of his devout peace. And now willing to bid farewell to the world he desired an enclosure to be made, and to be pent up in a stoney wall from the sight of all Earthly objects. To this request of this Holy Father the inhabitants condescended and built him a house of stone, without either window or door, only a little hole to receive his food, wherein they enclosed him, never more to be seen alive by the eyes of Mortal men. The inhabitants daily took him food and pushed it through the little hole for the space of three times twelvemonth. The hairs of his head were all overgrown and deformed, and the nails of his fingers, like the talons and claws of an old Raven. With his fingers he little by little digged his own grave, and at the end of thrice twelvemonth he lay down in it and died, the earth of it fell in and buried up his body. His attendants, who were accustomed daily to give him food, called one day and received no word, but empty ayre blowing in and out of the little hole, which made them conjecture presently that death had prevailed; so calling together more company, they made an entrance thereinto, and finding what had happened, how he had buried his own self, they reported it for a wonder up and down the country. When by common consent of the whole kingdom they pulled down the house of stone and in the very same place built a sumptuous chapel, calling it St. Patrick's Chapel, and in the very place where the Holy Father had buried himself, they raised a monument of much richness."

THOS. LOUIS OGIER.

WEST CHESTER, PA., Nov. 9, 1889.

ST. DAVID OF SCOTLAND.

St. David, the patron saint of Scotland, so "Chambers' Encyclopædia" says, was "the son of Prince of Ceretica, and was born about the end of the fifth or beginning of the sixth century. He resolved on a religious life. He is credited with having built Glastonbury Chapel and founding twelve monasteries, the chief of which was at Menevia, in the vale of Ross. He became Archbishop of Caerleon-upon-Usk, but transferred his see to Menevia, now called St. David's, where he died in the year 601."

From the "History of the Seven Cham-

pions of Christendom," I take the following account of St. David:

"Among the Knights who were released from the Brazen Castle of the Enchantress Kalyb, by St. George of England, was St. David of Scotland. After he was liberated from his enchantment, he went forth for Foreign Adventures and came among the Tartarians, at the Court of the Emperor of Tartary, a place very much honored with valorous Knights, highly graced with a train of beauteous Ladies. Where the Emperor upon a time ordained a solemn Just and Turnament to be holden in honour of his Birthday, whither resorted at the time appointed (from all the Borders of Tartary) the best and the hardiest Knights there remaining. In which honourable and Princely exercise, the noble Knight St. David was appointed Champion for the Emperor. Against him came the Count Palatine, son of the Emperor and his heir."

The story then goes on to tell of the tournament in thrilling language, and how St. David killed the Emperor's son, which act so angered his majesty that he would have then and there killed St. David, "but," as the chronicler says, "as it was against the laws of arms and a great dishonour to oppress a strange Knight, the Emperor resolved in his mind to revenge himself upon the Champion Knight by sending him to the Enchanted Garden kept by magick art (on the Borders of Tartary) by a notable and famous Necromancer named Ormandine, to do this without betraying revenge, the Emperor took the Knightly pledge of St. David to go to the Garden and bring him the head of the Necromancer, and on his return, would grant him his life and give him the Crown of Tartary on his decease. St. David gave his Knightly pledge, not to engage in any other adventure, until he had fulfilled this mission."

The story then recites his journey to and arrival at the Enchanted Garden.

"At the Garden Gate was a rock of stone overspread with moss in which by magick art was enclosed a sword, nothing appearing but the hilt, which was of the richest, that he had ever beheld and in letters of gold the following:

"'My Magick spells remain most firmly bound,
The world's strange wonder, unknown by any one.
Till that a Knight within the North be found,
To pull this sword from out this Rock of Stone.
Then ends my charms, my magick Arts and all;
By whose strong hand wise Ormandine must fall.'

"St. David supposed himself to be the Northern Knight by whom the Necromancer should be conquered, and put his hand on the sword hilt, thinking to pull it out, but instead he fell flat upon the barren ground and his eyes so fast locked by magick art that it was impossible for him to recover himself from sleep. Four beautiful damsels then came from the Enchanted Garden and wrapped him in a fine sheet of Arabian silk, took him into a cave in the middle of the Garden, where for seven years he was held in sleep."

At the end of seven years, so the story goes, St. George of England came to the Enchanted Garden, and seeing the hilt of the sword in the rock, "reading the inscription he pulled it out with much ease. Then the Enchanter appeared to St. George, and kissing his hand acknowledged him as his superior." The Enchanter then recited his history and died, and at the same instant the Garden disappeared. "St. David being released from his long sleep by the death of the Enchanter, awoke and saw St. George. The Knight of England cut the Necromancer's head off, and delivered it with the sword to St. David, and they departed for further adventure. St. George going towards England and St. David to the Court of the Emperor of Tartary, where he fulfilled his Knightly pledge, and then departs for other adventures, and finally reaches the Court of Constantinople where he remained for a brief space of time and then being desirous of visiting his country, began his journey. But he had not travelled long ere he heard how Wales was beset with a people of a savage nature, thirsting for blood and the ruin of the brave Kingdom. He determined to redeem the land or to loose his best blood in the honour of adventure. As he travelled he drew to his aid the best Knights that he could

find of any nation. By the time he came to the Borders of Wales he had gathered five hundred Knights. Entering the country he found everything in disorder. As the Knights marched along the people bitterly complained of their wrongs, and learning that St. David was the Champion of Wales, they expressed great joy. Arriving where the savages were St. David addressed his Knights urging them to arms, saying, 'I will be the first to give death the onset and for my colors or ensign do I wear upon my Burgonet a green Leek, beset with gold, which shall hereafter be an honour unto Wales if we have victory, and on this day, the first of March, shall it be forever worn by Welshmen in remembrance hereof.' Each Knight then placed a green Leek upon their hats."

The account of the battle says that St. David and his followers were victorious over the Pagans, many of whom were killed, but "St. David by fatal chance, as he was coming from the battle overheated in blood, a sudden cold congealed in all his members, and he was forced to yield unto death, to the great grief of all Knights and followers, who for forty days mourned for him. The day of this victory is celebrated by Welshmen wearing green Leeks in their hats or on their bosoms."

THOS. LOUIS OGIER.

WEST CHESTER, PA.

PROVERBS FROM POPE.

The following list of proverbial expressions taken from the writings of Pope are interesting:

Every day we are warned, or warn others, that

"A little learning is a dangerous thing."

Every day we experience, either in our case or in that of our neighbors, the truth of the saying, that

"Fools rush in where angels fear to tread."

We leave a pleasant party with the praise that it has proved

"The feast of reason and the flow of soul."

We exercise hospitality on the principle to

"Welcome the coming, speed the parting guest."

We defend our ambitions as

"The glorious fault of angels and of gods."

We excuse our preoccupation with social questions with the plea that

"The proper study of mankind is man."

We fancy in our satirical moods that we

"Shoot folly as it flies."

Even when in our literary compositions we strive

"To snatch a grace beyond the reach of art,"

we yet admire the rule of composition—

"The last and greatest art—to blot."

In our frivolous moods we are

"Pleased with a rattle, tickled with a straw."

We fall in love,

"And beauty draws us with a single hair."

Vexed at our wives expressing no preference for one course or another, we cry,

"Most women have no character at all."

Appealed to for mere house-money, we say,

"That every woman is at heart a rake."

Yielding, we defend our extravagance with

"If to her share some female errors fall,
Look on her face, and you'll forget 'em all."

How many times have orators quoted

"Just as the twig is bent, the tree's inclined."

What moralist contemplates the universe without the reflection that it is

"A mighty merge but not without a plan."

How often have village Hampdens brought down the house with

"An honest man's the noblest work of God."

Or gained applause for the sentiment that

"Worth makes the man, the want of it the fellow."

In fact, there is scarcely an occasion in life on which Pope does not supply some more or less appropriate illustration, some instance of "what oft was thought, but ne'er so well express'd."

WHENCE THE EXPRESSION "TO SET THE RIVER ON FIRE?"

This expression probably had its rise in a play on the word *temse*, which means a sieve, making this identical with the river Thames, which has the same sound, and afterwards substituting as an equivalent the name of any other river. To say that a man would never set the Thames (or some different stream) on fire, was an intimation that mentally, or physically, he was idle or incompetent.

Years ago, before the inventive genius of man had supplied our flour mills with machinery for sifting the flour, it was customary for the millers to send the flour home unsifted; and those who preferred to eat what was known as "temsed bread," were obliged to perform the sifting process themselves, and generally accomplished it in the following manner: The flour being poured into a round sieve, or temse, which was provided with a metal rim, was vigorously shaken over a barrel or rested on the opening over which the temse fitted closely.

An active fellow, who worked industriously, not infrequently set the temse (which was made of glazed cloth and combustible) on fire with the friction generated by the contact of its rim with the rim of the receiver. In time, this department of domestic employment became the standard by which to test a man's will or capacity for hard work; while the long use of the provincial word temse—still common among Lincolnshire brewers to signify the sieve used to remove the hops from beer—as well as the superseding of hand labor by machinery, in this particular species of work, has occasioned an accidental or intentional substitution of sound for sense in such phrases as, "He will never see the Thames on fire."

Such is the usual way in which students of corrupted words account for this expression. Skeat offers another explanation, very similar, which he deduces from the word *tems*, or *temes*, an Anglo-Saxon word for a part of a spinning wheel. By the same argument it might be said that a lazy spinner would never set her "tems on fire."

We say also, "He will never set the Seine on fire;" and there seems to be some doubt whether this is simply a local application of our English expression, or arises from a like substitution of sound for meaning. It has been suggested that as a *seine* is a net, and a net pulled over a gunwale of a boat very rapidly might set the net on fire by friction with the stern of the boat, this may have been the origin of the expression. Brewer would seem to have accepted this theory, for he points out that the English pun lies between the London river and the tamis, or tammy cloth used for sieves; and the French, between the Paris river and a drag-net; and further elucidates the matter, by saying that in the north-west of France, "pêcheur à la seine" (dragman) is a household term; and the seine, or drag-net, is as common as possible.

We never say that a clever fellow *will* "Set the Thames on fire," but that a stupid one will *not;* so in France, they say the lazy dragman will not set the Seine on fire. To this George Augustus Sala objects, on the ground that the French parallel for our expression is not, "He will never set the Seine on fire," but, "Il n'a pas inventé la poudre," so that if the "Seine" variant has really any dependence upon the word which means a net, it is an English invention, and not borrowed from the French.

A very early use of the expression occurs in Wright's "Political Songs," published by the Camden Society; where we find an Anglo-Norman song copied from a MS. of the thirteenth century, designed to ridicule the English abuse of the French tongue. It is written for the greater part phonetically, and with studied contempt for orthography and grammar. The writer introduces King Henry III as bragging of what direful deeds he would perform if he were to come in collision with the French. Speaking to Sir Roger Bigot, he says: "Je prandrai [prendrai] bien Parris; je suis toute certaine. Je bouterra le fu en cele eau qui [est] Saine; le moulins arderra," etc.—"I shall easily take Paris, I am quite sure of that. I will set fire to the water called Seine; I will burn the mills," etc.

It has been confidently stated by Mr. Sala, that the origin of the expression is to be found in a poem by the second Lord Thurlow, on the peace of 1814, dedicated to the Prince Regent. The noble poet, after going

into raptures over the illuminations and fireworks of that festive occasion, some of which were exhibited on the river bank, winds up a passage of extravagant laudation with, "Thames, by thy victories, is set on fire," for which absurd bombast, his lordship, Mr. Sala tells us, was unmercifully chaffed in a subsequent issue of the *British Review*, and "setting the Thames on fire" became henceforth a proverbial phrase.

It seems almost a pity to shatter this perfectly satisfactory explanation by quoting "He will never set the Thames on fire" from Ray's "Collection of English Proverbs," published in 1672! Besides which, in Foote's "Trip to Calais" (1778), Lappelle says, in his broken French-English, "Matt Minnikin, my lady, an honest burgoise, that lives dans the cité, won't set fire to the Thames, though he lives near the bridge."

QUERIES.

Acerdese.—This is a mineralogist's name for the gray oxide of manganese. The "Century Dictionary" does not attempt an etymology. Can you suggest one?

P. HOLMES.

NEW ORLEANS, LA.

A correspondent sends the following in reply: "It is said, in 'Bristow's Glossary,' that its discoverer, when it was first detected, named it from the Gr. *ἀκερδής*, 'useless,' or 'unprofitable,' believing that it had no value. At present, however, it has a very considerable market value.

De'il Take the Hindmost.—What is the origin of this phrase? INQUIRER.

GERMANTOWN, PA.

In Scotland, it is said that when a class of students have made a certain progress in their mystic studies, they are obliged to run through a subterranean hall, and the last man is seized by the devil and becomes his imp.

Pull Baker, Pull Devil.—What is the origin of this saw? INQUIRER.

GERMANTOWN, PA.

The origin of this expression is found in an old legend, which has been variously told.

This is the story, according to an old play, simple in plot and construction:

Scene I—The baker is at work.

Scene II—He is detected making short weight.

Scene III—The devil enters and carries off the light bread and a bag of ill-gotten gold. The baker, in pursuit of his wealth, overtakes the Devil and grasps him by the tail. Then comes the tug of war—Pull Devil, pull baker, and they sway backwards and forwards till the baker is drawn off the stage.

Scene IV—The Devil reappears with the baker strapped in his own basket and he is carried off.

Another version is: A certain baker of London had supplied a Smyrna trader with such bad biscuits as to occasion sickness and death among his crew. The vessel, on her passage home, was becalmed under the island of Stromboli, and, while thus stationary, the crew saw a figure like the wicked baker on the verge of the burning crater, struggling hard with somebody. As the smoke of the mountain cleared off, the captain could make out the person distinctly, and was also able to discover that his opponent was no less a person than the Devil himself. The object of the Devil was to pull the baker into the crater, while that of the baker was to pull the demon away. At first the victims of the baker's knavery regarded the contest with delight, he being in a fair way to obtain his deserts; but when he seemed to make a good fight of it, they forgot their vindictive feelings, and, in the true spirit of fair play, cheered on the combatants, clapping their hands and shouting: "Pull Devil! pull baker!" as each in his turn made a good struggle.

The issue of the contest, however, could not be long doubtful. When Satan found he had such a tough one to deal with, he put on more steam and soon dragged the baker into the crater, which bubbled up with greater fury.

On returning to England the captain and crew found that the baker had died on the very day and hour when the crew saw him dragged finally into the crater of the volcano.

Napoleon III.—I have read the following story. Can you give me the facts?

It is said that it was in an accident that Louis Napoleon happened to be called Napoleon III, instead of simply Napoleon, as he intended, in imitation of his great uncle. Here is the explanation, on the authority of Kinglake: "His friends and adherents were busy preparing public sentiment to receive the usurper, and a minister of the Home Office, in a proclamation to the people, wrote these words: 'The people's cry will be, Vive Napoleon!!!' The printer took the three exclamation marks after the word Napoleon to be 'III,' and the proclamation was so issued.'" SCHOOLMASTER.

RHINEBECK, N. Y.

Napoleon Bonaparte was, of course, Napoleon I; Francis Joseph Charles was proclaimed Emperor of the French, with the title Napoleon II, and Louis Napoleon was naturally Napoleon III.

Lockram.—I clipped the following from *The Nation*. Can you throw any light on the subject? P. B. T.

NEW YORK CITY.

"Will you allow me to ask, through your columns, the origin of the use of the word *lockram* or *lockrum*, as meaning a long, rambling, *incredible* story? Using it in that sense the other day—in the company of several cultivated persons—I found myself called to account. No one of them had ever heard of it. It was in very common use when I was a young girl, and I did not suppose it had become obsolete.

"Webster says that *lockram* is a sort of coarse linen made in Locronan, in Bretagne, and took its name from the town in which it was manufactured. In 'Coriolanus,' Act ii, Scene 2, *Brutus* says, speaking of *Coriolanus*:

> "'The kitchen malkin pins
> Her richest *lockram* 'bout her reechy neck,
> Clambering the walls to eye him.'

"It is evident that in this case *lockram* does not mean coarse linen, but some showy gaud—perhaps a ribbon; and these two references are all I can find. I should be glad of further information.—Yours, very truly,

* * * "

Lockram, a kind of cloth, is said to be so called from *Locronan*, or *Locrenan*, in Brittany. Would it not be easier to derive it from *Lokeren*, in the Low Countries? The question can only be settled by recorded facts and by quotations from old books. That the word once meant a kind of cloth is certain. That it also meant (at a much later date), a fictitious story is also certain. Compare, "a lie out of the whole cloth."

Home's Home, etc.—Can AMERICAN NOTES AND QUERIES give the name of the author and also the ballad (?), if not too long, of "Home's Home, be it ever so Homely," which, it has been said, suggested "Home, Sweet Home," to John H. Payne?

? ? ?

SAN FRANCISCO, CAL.

So far as is known, there is no such ballad. A proverbial expression, dating back as far as the seventeenth century, runs: "Home, dear home, small as thou art, to me thou art a palace." In Italian, "*Casa mia, casa mia, per piccina che tu sia, tu mi sembri una badia.*"

REFERRED TO CORRESPONDENTS.

Poet-Laureate of the Nursery.—What two poets have each been called "the poet-laureate of the nursery?"

D. B. D.

White Queen (Vol. iii, p. 308).—I have a small brass medal. Obverse: A half-length, youthful saint, bearing a banner; a halo round the head; "S^{TO} VENANZIO." Reverse: What seems to be a sarcophagus, open at the side, showing a human figure reclining at full length; "S. PEL I BIANC RE DI SCOZ." Will some numismatic reader please to interpret this? The "White Queen of Scotland" would seem to be Queen Mary. Why is she referred to on an Italian medal, in connection with St. Venanzio? Who is St. Pel? There is no date, but the piece is evidently a modern one. DOLLAR.

NEENAH, WIS.

Is it not possible that Charles I is meant? He is so called by Herbert "Memoirs" (1764), from the fact that his robe of state was white instead of purple. At his funeral the snow fell so thick upon the pall that it was quite white.

We Twain Have Met, etc.—Was Alexander Smith guilty of plagiarism when he wrote:

"We twain have met, like ships upon the sea,
Who hold an hour's converse, so short, so sweet;
One little hour, and then away they speed,
On lonely paths, through mist and sea and foam,
To meet no more."

Or was it "unconscious imitation?" See Arthur Hugh Clough's "Qua Cursum Ventus." M. N. R.

LANCASTER, PA.

See Vol. i, p. 200, Art. 229, "PASS," for the same idea.

Machine in Politics.—When and by whom was the term "machine" first applied to politicians? I am inclined to think that Nathaniel Hawthorne was the first to use the term in the now well-known sense nearly fifty years ago, for in one of his note-books he says: "One thing, if no more, I have gained by my custom-house experience—to know a politician. It is a knowledge which no previous thought or power of sympathy could have taught me; because the animal, or the *machine* rather, is not in nature." L. J. V.

NEW YORK CITY.

Who Wrote It?—A friend once gave me a newspaper slip having a poem credited to Browning that is not in the Boston edition of his works, nor have I ever seen it elsewhere.

It has the dreamy sensuousness appropriate to the scene—moonlight on Venetian waterways, with a dramatic touch that brings close the life and tragedy of former days, and is as musical as Browning can be when he chooses. Its heading is, "In a Gondola" (suggested by Mendelssohn's andante in G minor, Book i, Lied 6, of the "Lieder ohne Wörter"), and it is signed, "Robert Browning. *Aureolus Paracelsus.*"

There are six stanzas of unequal length, the first, of seventeen lines, beginning:

"In Venice! This night so delicious—its air
Full of moonlight and passionate snatches of song,
And quick cries, and perfume of romances which throng
To my brain, as I steal down this marble sea-stair,
And my gondola comes."

The second stanza I give complete:

"And the wind seems to sigh through that lattice rust-gnawn
A low dirge for the past; the sweet past when it played
In the pearl-braided hair of some beauty, who stayed
But one shrinking half-minute—her mantle close drawn
O'er the swell of her bosom and cheeks passion-pale,
Ere her lover came by, and they kissed. 'They are clay,
Those fire-hearted men with the regal pulse-play;
They are dust!' sighs the wind with its whisper of wail:
'Those women snow-pure, flower-sweet, passion-pale!'
And the waves make reply with their song full of dole,
Their forlorn baracole,
As my gondola glides."

Can any one give me any information? M. C. L.

NEW YORK CITY.

COMMUNICATIONS.

Crudero (Vol. i, p. 273).—The violinist Carruthers, in changing his name to Crudero, brought it perilously near to that of Crowdero, the fiddler in Hudibras.

HUBERT.

Foxes.—The "Imperial Dictionary" informs us that the people of Maine are called "foxes" in the United States. I once lived in that State, yet I never have heard the nickname applied as indicated. PYRO.

Apostle Gems.—According to "Bristow's Glossary," p. 24, the apostle gems are as follows: Jasper, the symbol of St. Peter; sapphire, St. Andrew; chalcedony, St. James; emerald, St. John; sardonyx, St. Philip; carnelian, St. Bartholomew; chrysolite, St. Matthew; beryl, St. Thomas; chrysoprase, St. Thaddeus; topaz, St. James the Less; hyacinth, St. Simeon; amethyst, St. Matthias. A white chalcedony, with red spots, is called "St. Stephen's stone.

Buddhist Missionaries in Mexico (Vol. ii, p. 58).—In the "United States Report on Mining and Minerals" for 1887, there are interesting notes upon the finding of jadeite ornaments closely similar in style, size, material and shape with certain peculiar ornaments used in Burmah. A good many years since, there was a paper in *Harper's Magazine* on the prehistoric mounds of Arkansas, which asserted that images of Buddha had been found in that region. OPEROSUS.

Some Etymologies. — *Copalm.* —This is a book name for the common sweet gum tree, or bilster. The "Century Dictionary" pronounces the last syllable like *palm*, with a silent *l*. There is little doubt that this word (for which the dictionary gives no etymology) is a variant or inflection of the Mexican *copalli* (gum, or resin), the tree being very luxuriant in Mexico. From the same source comes our word *copal*. The *l* should not be silent in *copalm*.

Cabook.—This "Ceylonese" name for a kind of building stone is suspiciously like the Portuguese *cavouco*, a quarry, a quarryman. Portugal held much of Ceylon in subjection for more than a century, and left in the island many traces of her sway. Cf. the Brazilian stone *cabocle* which also finds a place in the "C. D."

Calisaya. — According to Weddell, this word is from the Quichue *colli saya*, red bark. Neither one of the new dictionaries explains the origin of the term.

Busheller, in the clothing-dealer's sense of mender, repairer, alterer of garments (now more commonly *bushelman*, *bushelwoman*), is referred tentatively in the "New English Dict." to Ger. *bossler*, which has much the same sense. The "Century Dictionary" does not recognize this derivation.

Farandams. — This old name for a kind of cloth seems to be identical with *ferrandine*, also the name of a kind of cloth; and the latter is probably from *Ferrand*, now *Clermont-Ferrand*, a city in France.

* * *

Tockwoghs-Tucquan (Vol. iii, p. 262). — Dr. D. G. Brinton, in "The Lenâpé and the Legends," pp. 22–23, says: "In the records of the treaty at Fort Johnston, 1757, the Nanticokes are named *Tiaweo*. This is their Mohegan name, *Otayâchgo*, which means 'bridge people,' or bridge makers, the reference being to the skill with which the Nanticokes could fasten floating logs together to construct a bridge across a stream. In the Delaware dialect this was *Tawachguâno*, from *taiachquoan*, a bridge. The latter enables us to identify the *Tockwoghs*, whom Captain John Smith met on the Chesapeake, in 1608, with the Nanticokes." A. F. CHAMBERLAIN.

Gerrymander (Vol. iii, p. 287).—In Ontario, where we are well acquainted with this method adopted by political parties to perpetuate themselves in power, the pronunciation *g=j* prevails, although the hard sound is sometimes heard.

A. F. CHAMBERLAIN.

Moonack-Monax (Vol. iii, p. 71). —John Burroughs ("Winter Sunshine," 12th ed., Boston, 1887, p. 26) says: "In Virginia they call woodchucks 'moonacks.'" It is interesting to find in the "Lenâpé-English Dictionary" ("Hist. Soc. of Penn.," Students' Series, Vol. i, 1889, p. 86) the word "*Monach-gen*—ground hog." Perhaps this, or a word in some kindred dialect, is the origin of the Virginian *moonack*.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Horn-Mad (Vol. iv, p. 18).—Schmidt is probably right in explaining this in his "Lexicon" as "mad like a wicked bull; mostly used with an allusion to cuckoldom." We have a good example of this double sense of the word in the "Comedy of Errors," ii, 1, 57:

> *Dromio of Eph:* "Why, mistress, my master is horn-mad."
> *Adriana:* "Horn-mad, thou villain!"
> *Dromio of Eph:* "I mean not cuckold-mad; but sure he is stark mad."

It seems probable, however, that it was suggested (as the "Imperial Dict." also explains it) in the animal's use of the horns when angry or vicious. W. J. R.

Raven of Rheims (Vol. iii, p. 257).—Richard Harris (not Henry, as printed in the article referred to) Barham, better known by his pen-name of "Thomas Ingoldsby, Esquire," was born at Canterbury 101 years ago. He was a clergyman of the Church of England, and his genealogy, as traced by himself, is of curious historical interest. His earliest English ancestor was a knight who came over with William the Conqueror. A son of this knight, Reginald Fitzurse by name, was one of the assassins of Thomas à Becket, the famous Archbishop of Canterbury. We are told that Fitzurse fled to Ireland, where he changed his name to McMahon, and that his brother Robert, who succeeded to the English estates, took the name of De Berham, which in time was converted into Barham, and thus the humorous parson carried his patronymic back to the reign of Henry II. The author of the "Ingoldsby Legends" was a graduate of Oxford and a most unpromising candidate for holy orders, if his mischievous and devil-may-care disposition in early life has been correctly described by himself and others. And yet he adopted the clerical profession, held important livings, and was made one of the minor canons of St. Paul's, where he was honored by the friendship of the famous Sidney Smith. In fact, it appears that the conscientious pursuit of his sacred calling developed in Barham a most amiable disposition—a disposition at once sunny and sympathetic, genial, hearty and affectionate. To this must be added, as rare seasoning for such a character, keen and unfailing wit that never wounded its victim, and an irrepressible humor, often whimsical, always kindly. In 1837, the "Ingoldsby Legends" appeared in *Blackwood's*, and the Rev. John Hughes tells us that the fly-leaf of a copy presented to his mother bore this quaint distich in Barham's own handwriting:

> "To Mrs. Hughes, who made me do 'em,
> Quod placeo est—si placeo—tuum."

* * *

Saadie.—Has an explanation ever been given of the origin of the word *saadie*, which was always used by children, when I was young, by way of thanks for a gift? It was a word peculiar to childhood. Does it still survive? That it is not utterly obsolete, I know. Within a year or two, a policeman, to whom, for some trifling attention, a cigar had been offered, accepted the gift, and said with a smile, "*Saadie*, sir."

Can it be Swedish? My "having," in that language, is "a younger brother's revenue;" but the Swedish for "be thanked" is not so unlike the childish *saadie* in sound. The latter, however, might be a corruption of the former. If it be Swedish, there is enough local history embalmed in it to entitle it to preservation in the pages of NOTES AND QUERIES.

HORACE HOWARD FURNESS.

WALLINGFORD P. O., DELAWARE CO., PA.

Cheshire Cat (Vol. iv, p. 23).—Last summer, while spending a few days' vacation in Central New York, I heard a current expression, which, at first blush, I regarded as a local usage. Thus, when any person smiled in a peculiarly annoying or provoking manner, he or she was said to "grin like a Chessy (pronounced often Jessy) cat." I have since found that the phrase comes of good old English origin, namely, "he grinned like a Cheshire cat?" But why like a *Cheshire* cat? A curious, but vulgar, explanation of the phrase may be found in John Bellenden Ker's "Essay on Popular Phrases." Can a correspondent give the meaning, if any there be, in the comparison contained in this popular phrase? L. J. VANCE.

NEW YORK CITY.

City of Cucumbers (Vol. i, p. 80).—The "City of Cucumbers" is named Sfax, not Ifax. S. B. D.

VERMILLION, S. DAK.

Sunken Cities (Vol. i, p. 89; iii, pp. 83, 107).—In Llangorse lake, Breconshire, Wales, tradition has placed a sunken city. In point of fact, there are in the lake evident traces of an old *crannog*, or lake dwelling. *Ravenspur*, on the east coast of England, was long since swept away by the sea's gradual inroads. *Town Bank*, near Cape May, N. J., is named from a town which once stood on ground now covered by the waters of Delaware Bay. F.

Littower (Vol. ii, p. 79).—This name (Ger., *Littauer*, a Lithuanian) probably stands for *Lutouver*, who, about the year 1300, founded a new dynasty of Lithuanian kings, but he would seem to have been a heathen to the last. L. O'D.

PHILADELPHIA, PA.

Derivation of Chicago (Vol. iii, p. 273).—The usual etymology given for this word is that adopted by Lacombe ("Dict. et Gramm. de la Langue des Cris," 1874, p. 706): "*Chicago* (Cris) pour: *chikâk*, ou, *sikâk*, bête-puante, putois, qui au locatif, fait *chikâkôk*;" Cuoq. ("Lexique de la Langue Algonquine," 1886, pp. 88, 89): "*Chicago*, pour *chicacong*, à la bête puante;" McLean ("The Indians; Their Manners and Customs," 1889, p. 23): "*Chicago*, from *chicag*, a skunk;" Petitot ("En Route pour la Mer Glaciale," 1888, p. 80): "*Chicak ouk*, en hilliné un trou de putois, est, de fait, un bien sale nom, ma foi! pour une si belle ville;" Capt. Kelton ("Indian Names of Places Near the Great Lakes," 1888).

Dr. D. G. Brinton ("American Antiquarian and Oriental Journal," Vol. xi, p. 68) says: "This popular etymology is worse than doubtful. In Chipeway *tchikakam* (in which the final syllable is a nasal, sounding to English ears like an obscure *o*), means simply 'near the shore,' and this is the real origin of the name Chicago."

Another suggested derivation is that given in the 1880 edition of "Chambers' Encyclopædia," from an Indian word, meaning "wild onion" (in Algonkin, *cikakwack*; Ojebway, *shegauguhwunzh*).

The etymology which would make *Chicago* come from *chi* (=*kitchi*), "great," and *kago*, "something," is very doubtful.

On the whole, the probabilities seem to favor the derivation from the locative case of the word for "skunk;" in Algonkin (Cuoq.), *cikak*; Ojebway, *shicag*, *zhegâug*; Cree, *sikâk* (or *chikâk*).

In the account of La Salle (1682), in Margry's "Voyages des Français sur les Grands Lacs, etc." (1880), "la rivière de *Chicagoua*" is mentioned (p. 550), and afterwards it is stated that "Les *Cicaca* ou *Chicacha* sont au sud de cette rivière," and notice is also taken of "une petite rivière que les *Chicacha*, appellent *Chichacha*" (p. 552). There is further mention (p. 593) of "une certaine petite rivière que l'on appelle *Chicago*."

Schoolcraft (v, 573) says: "This word is derived from the odor of the wild leek, formerly abundant on Chicago creek, and the local termination of words in *o*."

A. F. CHAMBERLAIN.

TORONTO, ONT.

BOOKS AND PERIODICALS.

The Century for November begins the twentieth year of its existence.

The opening pages are devoted to a generous installment of the long-expected autobiography of Joseph Jefferson. Jefferson begins the account of his life by a description of his "playhouse," namely "behind the scenes" of a theatre. "And what a playhouse it was," says the author; "full of all sorts of material for the exercise of my youthful imagination!" He presents the most frank and humorous recollections of his childhood; he describes Chicago and the West in 1838 and 1839; a significant adventure at the home of Lincoln, Springfield, Ill., and the voyage of his family in a flat-boat. He also gives his recollections of James Wallack, Sr., the elder Booth and Macready. The illustrations are numerous, and include portraits of Jefferson himself, his parents and grandfather, Tyrone Power, James Wallack, Macready and Junius Brutus Booth.

Mark Twain's contribution to this number, "A Connecticut Yankee in King Arthur's Court," is one of the most daring inventions of this most famous of American humorists. It is illustrated in a lively manner by Dan Beard. The Wandering Yankee is the hero of Mark Twain's forthcoming book, which will have the same title borne by the magazine article.

The history, purposes, and methods of the new "Grolier Club," of New York, are fully described by Brander Matthews, and illustrated with drawings of rare Grolier book covers, etc. Mrs. Foote, in her "Pictures of the Far West," portrays "The Winter Camp." The authors of the Lincoln Life treat of "The Second Inaugural," "Five Forks" and "Appomattox."

Mr. Cole's unique engravings of the "Old Masters" are to continue, with few intermissions, during the coming year. This month he gives two examples of Benozzo Gozzoli.

One of the most curious articles which *The Century* has published is entitled "The 'Newness,'" and is by the late Robert Carter, himself an eye-witness of the vagaries of the transcendental movement in New England.

There are briet papers on "The Southern Cadets in Action," "Who Ever Saw a Dead Cavalryman?" "Shooting Into Libby Prison," "Prohibition," "American Game Laws," "Copyright Reform," "Free Kindergartens," "Governor Seymour," "The Methodist Church South," etc.

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NOTES.

JUGGERNAUT.

Juggernaut or Jaggernath is a corruption of the Sanscrit *Jagannâtha*, signifying the Lord of the World, a title of Krishna, who is an avatar or incarnation of Vishnu. His temple is situated in the town of Juggernaut, called also Pooree, in the province of Orissa, on the north-west coast of the Bay of Bengal. The ground on which the town is built is considered holy, and is held free of rent on condition of performing certain services in and about the temple. The principal street is chiefly composed of religious establishments called *maths*—stone buildings with low-pillared verandas, shaded by trees. At the end of this wide street stands the temple. The story goes that the King Ayeen Akbery sent a learned Brahmin to look for a site for a temple. After some days of search, the Brahmin saw a crow dive

into the water, and after bathing make obeisance to the element. Taking this as a sign, the Brahmin selected the spot as the site. The rajah dreamed that the true form of Vishnu would be revealed to him the next morning. Accordingly, when he beheld a log of wood floating in the water, he believed it the fulfillment of his dream and the log was enshrined in the temple.

The worship of Juggernaut is of great antiquity, and the present building is supposed to have been completed in 1198, at a cost of more than $2,000,000. It stands in a square enclosure, surrounded by a lofty stone wall, each side of which measures 650 feet, making an area of about 10 acres. On the east side is a grand gateway, from which a broad flight of steps leads to a terrace 20 feet high, enclosed by a second wall, each side of which measures 445 feet. From this terrace rises the great pagoda, from a base 30 feet square, to a height of 200 feet. It tapers from bottom to top, and is rounded off in the upper part. Many of the Hindu deities have temples within the enclosure, but Krishna or Juggernaut is the chief object of adoration; his idol is made of a block of wood about 6 feet high, painted dark blue, and surmounted by a frightful human countenance. Next to Juggernaut himself, Siva's white and Subhadra's yellow image are held in honor. Each idol is provided with a chariot, which is a lofty platform mounted on wheels. That of Juggernaut is the largest, 43½ feet high, 34½ feet square, and mounted on 16 wheels, each 6½ feet in diameter. The *Rath Jatra*, or great festival of the god, occurs in March, when the moon is of a certain age, and the idols are then taken on their chariots to visit their country house, about 1½ miles from the temple. Thousands of men, women and children draw the chariots by means of long ropes, and it was long believed that many pilgrims annually sacrificed themselves by allowing the ponderous car wheels to roll over them. The highly-colored lines of Southey may be cited:

"A thousand pilgrims strive,
Arm, shoulder, breast and thigh with might and main,
To drag that sacred wain,
And scarce can draw along the enormous load.
Prone fall the frantic votaries in its road,
And calling on the god,
Their self-devoted bodies there they lay
To pave his chariot way.
On Jaga-nath they call—
The ponderous car rolls on and crushes all;
Through flesh and bones it plows its dreadful path,
Groans rise unheard; the dying cry
And death and agony
Are trodden under foot by yon mad throng
Who follow close and thrust the deadly wheels along."

Probably the accounts of these self-sacrifices have been greatly exaggerated, and the loss of life at the festivals is due more to accident than to design.

The object of the procession is said to be the procuring of a bride for Juggernaut. She is represented by Kesora, a female idol with head and body of sandal wood, diamond eyes, and hands made of the small pearls called "perles à l'once." She wears a robe of cloth of gold, ruby and pearl bracelets, and a large diamond hung upon her neck. I have a vivid recollection of two pictures in Wright's "Lectures on India," a favorite book of my childhood; one representing, I think, the toilette of this goddess, at once hideous and comical; and the other, the great Juggernaut car, crushing, as it rolled on, a hapless human, looking much like a black ant.

Juggernaut is the most holy of the shrines of Hindustan, and is visited annually by more than 1,000,000 pilgrims. The British obtained possession of the town in 1803. Its former masters, the Mahrattas, had levied a tax upon the pilgrims resorting thither, and out of the large sum thus raised granted a small allowance to defray the expenses of the temple. The British continued this tax and the provision for the maintenance of the temple till 1839, when the tax was abolished and an annual donation from the public treasury given to the priests. But the spectacle of a Christian government contributing to the support of an idol whose rites are very licentious, created such a scandal that this donation was suspended about 1855, and the temple now depends on taxes paid by the pilgrims to the native authorities.

Herodotus (2, 63) relates a similar ceremony among the Egyptians: "In Papremis they offer sacrifices and perform ceremonies as in other places, but when the sun is on the decline, few priests are occupied

about the image, but a greater number stand with wooden clubs at the entrance of the temple; while others, accomplishing their vows, amounting to more than a thousand men, each armed in like manner, stand in a body on the opposite side. But the image, placed in a small wooden temple gilded all over, they carry out to another sacred dwelling; then the few who were left about the image draw a four-wheeled car, containing the temple and the image that is in it. But the priests who stand at the entrance refuse to give them admittance, and the votaries, bringing succor to the god, oppose and then strike, whereupon an obstinate combat with clubs ensues, and they break one another's heads, and, as I conjecture, many die of the wounds." This passage has been thought a proof of a common religion in Egypt and India in ancient times.

Moncure D. Conway has recently written an article on Juggernaut, which is completely at variance with the generally received ideas about that idol and its worship. I quote several passages:

"There is no horror more wide-spread than that of the car of Juggernaut. No church * * * is unfamiliar with the vision of idolators throwing themselves beneath the blood-stained wheels. The dreadful self-immolation has added a proverbial similitude to pulpit eloquence. But the chariot of truth is passing through the world; many cherished fallacies must be cast beneath its wheels; among them must be crushed this world-wide notion about Juggernaut. It is a delusion. Hard as it is to lose one's pet horror, this one must be given up. The supposed custom of immolation under the wheels of Juggernaut does not prevail—never did prevail. On the contrary, Juggernaut is the most humane of all Oriental deities, and his cult the most civilized. * * *

"Dr. W. W. Hunter, Gazeteer General of India, says, in his "Orissa" (1872): "In a closely packed eager throng of 100,000 men and women, all tugging and straining to the utmost under the blazing tropical sun, deaths must occasionally occur. There have, doubtless, been instances of pilgrims throwing themselves under the wheels in a frenzy of religious excitement; but such instances have been rare, and are now unknown. At one time several unhappy people were killed or injured every year, but they were almost invariably cases of accidental trampling The few suicides that did occur, were, for the most part, cases of diseased and miserable objects. The official returns now place this beyond doubt. Indeed, nothing could be more opposed to the spirit of Vishnu worship than self-immolation. Accidental death within the temple renders the whole place unclean. The ritual stops, and the polluted offerings are hurried away from the sight of the offended god. According to Chaitanya, the apostle of Jaganath, the destruction of the least of God's creatures was a sin against the Creator. * * * The copious religious literature of his sect frequently describes the car festival, but makes no mention of self-sacrifice; nor * * * any passage that could be twisted into a sanction of it. * * * The gentle doctrines of Jaganath tended to check the once universal custom of widow burning.

"Being in India eleven years after the above was published, I conversed with Dr. Hunter and found that the evidences even for suicide under the car at Puri had diminished since his work was written. The English commissioner at Orissa had in four years known but one death by accident, and two in which the victims had rid themselves of excruciating complaints." (Other authorities are quoted to the same effect.) "It is surmised that some early missionary who witnessed the car festival did not understand that the reason why human beings drew it instead of animals is lest one of these should get killed and so pollute the sacred precinct. * * * Shocked by an apparent degradation of humanity, meant to preserve animal life, such surmised missionary, if an accident occurred, might suppose it part of the programme. His physical and moral nerves unsettled might inflate the story, and when this gained currency in missionary meetings and swelled collections, its inflation would hardly diminish." * * * (During the excitement over the contributions of the British Government, mentioned before.)

"Jaganath, all the time, was awaiting in wooden harmlessness the end of Oriental research, which now proves him a form of Vishnu, the lord and protector of life, to whom sacrifice, even animal, is an abomination. * * *

"According to the legend, Krishna was killed by a huntsman. His bones were found under a tree, and a king, Indradyumna, was directed by Vishnu to form an image of Jaganath and place Krishna's bones inside it. Visvakarma, a divine architect, undertook to make the image, but, being hurried by the king, left off in anger. So Jaganath was left without hands or feet. In compensation, Brahma gave the image eyes and soul, and presided at its consecration. It is discernible through this legend that it was originally on account of the saintly bones within it that the image was venerated. The worship * * * symbolizes a resurrection of Krishna's dead body. The only sacrifices before it are flowers, each a hope of immortality. * * *

"Juggernaut has become the shrine of religious toleration in India. At all the great religious festivals his image may be seen, with peaceful Buddha seated beside it. Buddhism was exterminated from India many centuries ago, * * * but Buddha is gradually coming back to the heart of India through the liberalism of the worshipers of Juggernaut. * * * Juggernaut and Buddha are now venerated together in every part of the country. They are the gentle, or, one may say, the gentlemanly gods of the land. No violence, no cruelty nor blood-stain can approach them. The pious devotee will not slay an insect near their temples.

"Such is the record of the actual, as contrasted with the imaginary Juggernaut, whose only human sacrifices have been drawn from the pious pockets of Christendom. In Juggernaut are summed the line of avatars representing those whom Hindus call their saviours, as distinguished from Siva, the destroyer's incarnation. In him are Vishnu and Krishna and Buddha."

Conway concludes by quoting the puranic regulation for the only sacrifice permitted at the altars of Vishnu-Krishna-Juggernaut, that of flowers, which must be fresh and offered with reverence.

WHENCE THE EXPRESSION, "FAMILIARITY BREEDS CONTEMPT?"

The Latin proverb, "Nimia familiaritas contemptum parit" (familiarity breeds contempt), occurs in the Adagia of Erasmus (about 1536), where it is compared with the passage of Plutarch (born about 50 A. D.), who says, in his "Life of Pericles," that the latter "took care not to make his person cheap among the people, and appeared among them only at proper intervals. He considered that the freedom of entertainments takes away all distinction of office, and that *dignity is but little consistent with familiarity.*" And in turn, a likeness has been traced between this and a passage in the Ethics of Aristotle, which gives to the *idea* of the proverb, at least, an antiquity of something like 1200 years.

That Plutarch observed this reserve in Pericles is very natural, inasmuch as it was a maxim with himself, that contempt inevitably followed upon undue freedom of intercourse. His works are full of such sentiments. He says at one time, "E tribus optimis rebus tres pessimæ oriuntur; è veritate, odium; è familiaritate, contemptus; è felicitate, invidia;" that is, from the best attributes three of the worst things are produced — from truth, hatred; from familiarity, contempt; from happiness, envy.

To revert again to a period earlier than Plutarch, we find the same thought indicated in Cicero, born 106 B.C. (Pro Murena), where he warns his hearers not to labor too assiduously to please, lest they induce satiety in those with whom they are brought into contact. A few years later we find in Livy, born 59 B.C. (Bk. xxxv), remarks to the effect that familiarity with men causes one to be regarded by them with contempt, while anything that is unfamiliar produces awe and respect. And Seneca, who flourished in the early part of the first century, wrote: "Quod voles gratum esse, rarum effice"—"That which you wish to be agreeable, effect seldom."

Again, in Martial's first book of Epigrams, written not many years after, we read:

"Cum te non nossem, dominum regemque vocabam
Cum bene te novi, jam mihi Priscus eris."

Which has been translated: "A lord, a king you were, while you were still unknown; you'll only Priscus be, now you've familiar grown." This same impression moved Apuleius to say: "Parit enim conversatio contemptum, raritas conciliat ipsa rebus admirationem"—"For familiar intercourse produces contempt; infrequent (communion) induces admiration."

Diogenes Laertius tells us that when Lacydas was sent for by Attalus, he excused himself by saying: "It is necessary that pictures (images) should be looked at from a distance," which finds a close parallel, also, in Campbell's "'Tis distance lends enchantment to the view." Plutarch again, who was always remarking upon this peculiarity of the human mind, thought that "Novelty causes the imagination to add much to objects of terror, while things really terrible lose their effect by familiarity."

This suggests Tacitus' "Omne ignotum pro magnifico," and raises once more the question often agitated, as to the real meaning of the proverb, whether it signifies that too familiar intercourse breeds contempt in one's associates, or long familiarity with benefits leads us to undervalue them? Whately says: "Familiarity with danger breeds contempt for it" much in the spirit of our late reference from Plutarch. In the general acceptation of the proverb, the idea of inciting contempt for ourselves in our companions seems to be the meaning implied.

Thus, the son of Sirach, in the Apocrypha, "If thou be invited of a mighty man, withdraw thyself, and so much the more will he incite thee," and in the "Book of Proverbs," the visitor too abundantly supplied with "the gift of continuance" is admonished by the wise man, "Let thy foot be seldom in thy neighbor's house, lest he be weary of thee (Hebrew, full of thee) and hate thee."

Even St. Jerome, who had a very caustic humor, speaking probably from observation, says of clergy who are too fond of dining out, "Facile contemnitur clericus, qui saepe vocatus ad prandium non recusat"—"That clergymen is easily contemned, who, often invited to a meal, never refuses!" Words to much the same effect as those of our proverb were used by Alanus de Insulis, who lived in the twelfth century, and that the French have appropriated the idea, we know from Rabelais, "Le bon traictement et la grand familiarité que leur avez par cy devant tenue vous ont rendue envers eux contemptible" (Gargantua, Chap. xxxii). Then, in La Fontaine, we have the same thought differently expressed, "De loin, c'est quelque chose; et de près ce n'est rien."

An early use of the proverb in an English form is found in Heywood's "Observations and Instructions Divine and Morall in Verse" (about 1560), an example which does not find a place in the usual collections:

"Good thinges wer through commones;
Some plants by accident growe wilde;
Never was of familiarnes
Contempt esteemed the proper childe;
But this our nature is so vile,
It oft turnes to ill the while."

Slender gives a very Dogberryan turn to the proverb, when he says of marrying Anne Page, "If there be no great love in the beginning yet heaven may decrease it upon better acquaintance. I hope upon familiarity will grow more contempt; but I will marry her, that I am freely dissolved and disolutely."

David Lloyd, in his account of General Wolf, entitled "Modern Policy Complicated" (1660), writes: "His eccellencie's solemn familiarity, no *mother* of *contempt* was observable." Another variant is, "The temple mouse fears not the temple idol," which savors of an Eastern origin.

The Scotch catch the true spirit of the proverb in their "Ower meikle hameliness spoils gude curtesy." But perhaps it has never been more pithily expressed than in an equivalent phrase attributed to the negroes of Sierra Leone: "Too much freedery breeds despisery;" this assuredly leaves no doubt as to its real meaning.

PROVERBS RELATING TO ANIMALS.

A number of proverbial comparisons, which are really popular, relate to animals. In most cases the meaning is neither obscure nor hard to ascertain. I have jotted down the following phrases, as they occur to me, in alphabetical order:

"He looks like an ape."
"As blind as a bat."
"Like a bull in a china shop."
"As cross as a bear with a sore head."
"He works like a beaver."
"As snug as a bug in a rug."
"He roars like a bull."
"As funny as a dancing bear."
"As busy as a bee."
"He struts like a bantam."
"As changeable as a chameleon."
"Grinning like a Chessy cat."
"As frisky as a colt."
"As far behind as a cow's tail."
"Like a cat without claws in hell."
"As weak as a calf."
"As timid as a deer;" or
"He runs like a deer."
"He works like the very dragon."
"As cunning as a fox."
"As full as a goat."
"Like a goose."
"As mad as a March hare."
"He works like a horse."
"Stupid as a jackass."
"He speaks or acts like an ass."
"As bold as a lion."
"Sticks like a leech."
"As meek as a lamb."
"Like a monkey."
"As still as a mouse."
"He stuffs himself like a pig."
"He eats like a pig."
"Like quills on the porcupine."
"As proud as a peacock."
"As crooked as a ram's horns."
"He fights like a tiger."
"He is like a toad in the puddle."
"He kicks like a steer."
"As wily as a snake."
"As hungry as a wolf."

The foregoing enumeration of popular comparisons is by no means full or complete, but it may serve as a basis for a more extended list in the future. L. J. VANCE.

NEW YORK.

PROVERBS ABOUT WOMEN.

The proverbs of most countries are rich in all subjects relating to women, although frequently they are far from complimentary.

Indeed, it is curious that in this source of literature we should find so much ill-natured sarcasm—oftentimes as unjust as it is untrue. According to a well-known Italian adage, "Whatever a woman will, she can," a saying which has its equivalent in other countries. Hence, too, we are warned how:

"The man's a fool who thinks by force or skill
To stem the torrent of a woman's will;
For if she will, she will, you may depend on't,
And if she won't, she won't, and there's an end on't."

The notion that a woman cannot keep a secret is embodied in many a proverb, and is alluded to by Shakespeare, who makes Hotspur say to his wife in I Henry IV:

"Constant you are,
But yet a woman; and for secrecy
No lady closer; for I well believe
Thou wilt not utter what thou dost not know,
And so far I will trust thee, gentle Kate."

Mr. Kelly remarks, in his little book on proverbs: "If there be truth in proverbs, men have no right to reproach women for blabbing. A woman can at least keep her own secret. Try her on the subject of her age." The industry of woman has long ago become proverbial, as in the couplet:

"The woman that's honest, her chiefest delight
Is still to be doing from morning till night."

With which we may compare the common maxim: "A woman's work is never at an end." On the other hand, it was formerly said of the woman who, after being a busy, industrious maid, became an indolent wife, "She hath broken her elbow at the church door," the ceremony of the church porch —where oftentimes part of the marriage service was performed—having disabled her for domestic duties. Thus another adage affirmed how:

"The wife that expects to have a good name
Is always at home, as if she were lame."

According to our forefathers it did not look well for a woman to be always sightseeing, as such was an indication that she was not sufficiently domesticated, and was too fond of pleasure. Hence, it was usually said:

"A woman oft seen, a gown oft worn,
Are disesteemed and held in scorn."

Even at the present day, according to a well-known Yorkshire proverb, "A zonk-town"—a gossip—"is seldom a good housewife at home." Many of our proverbs speak of the fickleness of women, but surely this is a libel on their constancy:

"The love of a woman, and a bottle of wine,
Are sweet for a season, and last for a time."

One adage tells us how "Maids say nay, and take—a kiss, a ring, or an offer of marriage." On the same principle it has been commonly said, "Take a woman's first advice, and not her second."

Among some of the many other proverbs relating to women is the familiar one:

"There's no mischief in the world done
But a woman is always one."

This is somewhat severe judgment, and one which must be received with caution. According to another adage, "Women in mischief are wiser than men," and it was also said that "Women's jars breed men's wars." The Germans have the following variation of this proverb: "There's no mischief done in the world but there's a woman or a priest at the bottom of it."

There is the popular proverb which says that "John is as good as my lady in the dark," for, as an ancient Latin saying reminds us, "Blemishes are unseen by night." Whether we agree with this statement or not, yet, as Mr. Kelly remarks, quoting the following lines:

"The night
Shows stars and women in a better light;"

with which may be compared the French hyperbole, "By candlelight a goat looks a lady."

Lastly, there are many proverbs warning men of the danger of bad women:

"A wicked woman and an evil,
At three-halfpence worse than the devil."

Hence, numerous admonitions are given relating to marriage, one of which tells us that a man's best fortune, or his worst, is his wife. Similarly, Lord Burleigh says to his son: "Use great prudence and circumspection in choosing thy wife, for from thence will spring all thy future good or evil; and it is an action of life like unto a stratagem of war, wherein a man can err but once." But Martin Luther evidently had a far better opinion of women, when he said:

"He who loves not women, wine and song,
He is a fool his whole life long."

QUERIES.

Bath of Blood.—What event in history is called the "Bath of Blood?"

S. C. T.

LANCASTER, PA.

The "Bath of Blood" was the murder, in 1520, of seventy Swedish nobles of Stockholm, by command of Christian II, of Denmark.

My Eye, etc.—"It is all in my eye and Betty Martin" is a curious saying which I heard in my youth, but which I never hear now-a-days. The phrase is undoubtedly an old English saying, but who was Betty Martin? Is she another Mother Goose?

L. J. V.

NEW YORK.

See AMERICAN NOTES AND QUERIES, Vol. iii, pp. 109, 131.

Shortest Grace.—What is the shortest grace before meal?

ANNA L. TOMLINSON.

TOPEKA, KANS.

The following have been suggested: "*Laus Deo*"—"The Lord be praised," or "Praise the Lord," which I have heard being used as a grace. A friend suggests that "*Benedictus benedicite*," *i. e.*, "Let him who is blessed bless," is the Latin grace of two words, as it is the one often used by the clergy. Perhaps "*Dominus Providebit*" or "*Deo Gratias*" are the ones desired.

Figures on Watch Face.—Why is the figure four marked IIII and not IV on the faces of watches? W. A. MACCALLA.

PHILADELPHIA, PA.

The story runs that the first clock resembling our own was made in 1370 for the conceited Charles V, King of France. When Henry Vick brought it to him he said

that to mark 4 o'clock by IV was a mistake. On being told by the maker that he was wrong, he thundered out: "I am never wrong. Take it away and correct the mistake." From that time to this, as a tradition, clock and watchmakers have invariably used IIII instead of IV on the dial.

Herbert's Poems.—I am an admirer of George Herbert's sacred poetry, but his quaint conceits and figurative expressions, with his use of words in strange senses, sometimes present nuts too hard for me to crack. I submit, therefore, the following difficulties, hoping you will kindly resolve them. The obscurities I underline.

ANNIE HARDING.

PHILADELPHIA, PA.

In his poem "Man" I find the following:

> What house more stately hath there been,
> Or can be, than is Man? To whose creation
> *All things are in decay.*

The meaning is probably that man lives upon the fruits of the earth and they are nourished by that which appears to us to be mere decay.

> For Man is everything,
> And more; he is a tree, yet bears more fruit;
> A beast, yet is, or should be, more;
> Reason and speech we only bring;
> Parrots may thank us if they are not mute,
> *They go upon the score.*

Score is here it seems taken in the sense used by musicians. That is to say, the parrots take our score and speak just as the musician takes the composer's score and plays; not creative but imitative. In his poem, "The Church Porch," he says:

> We all are but cold suitors; let us move
> Where it is warmest: *leave thy six and seven*,
> Pray with the most, for where most pray is heaven.

Six and Seven (see Vol. iii, pp. 254 286) stands for the confusion of the temporal world as compared with calm order of the life eternal.

Ape of Nature?—Who was called by this title? JUSTICE.

CAMDEN, N. J.

Giottino (1324–1357), a Florentine painter.

Grey Metropolis of the North.—What city is so called? JUSTICE.

CAMDEN, N. J.

Edinburgh, in Scotland.

Poe's Raven.—Has Poe's "The Raven" been translated into German? If so, by whom? ? ? ?

SAN FRANCISCO, CAL.

It has, and by a number of Germans.

Oddities of Noted People.—In a letter belonging to the Harcourt collection, Queen Charlotte described the peculiarity of Madame de Staël who visited the Court of George III:

"She carries a little bit of stick in her hand, which lies by her at dinner, and when she speaks she plays with it in her hands, as very few people could suppose that a sensible woman like herself *pouvait s'amuser, d'une telle Bariole.* A lady in the company where she saw her manœuvring with this would-be fan, was determined to find out the meaning of it, and made acquaintance with the Femme de Chambre who explained it to be '*Necessaire à Madame pour lui fournier des Pensées et des Idées.*'"

What other instances can be given where authors, noted talkers or other celebrated people have attached a queer importance to some habit or trivial possession, or have made it a source of inspiration?

M. C. L.

NEW YORK CITY.

Schiller drew inspiration from the odor of decaying apples, with which he filled the drawer of his writing table.

Dr. Johnson, it will be remembered, had the curious habit of touching all the hitching posts that lay along his route.

REPLIES.

A Soldier's Release (Vol. iii, p. 153).—Ælian relates that the poet Æschylus was once charged with impiety towards the gods, and was in imminent danger of losing his life by stoning, but his brother Aminias, who had lost one hand (some say both

hands) at Salamis, let fall his robe and held up the stump of his arm in view of the people. Moved by this act of fraternal love, the accusers of Æschylus dropped the charge against him, and he got free. Anthon's "Classical Dictionary" gives the story with considerable fullness.

TYROL.

Beyond the Alpine Summits, etc. (Vol. iv, p. 20).—The lines occur in a poem entitled "Beyond," by Rose Terry Cooke.

The passage entire runs thus:

"Yet courage, soul! Nor hold thy strength in vain.
In hope o'ercome the steeps God set for thee;
For past the Alpine summits of great pain
Lieth thine Italy."

M. R. SILSBY.

SENECA FALLS, N. Y.

Point Device (Vol. ii, pp. 58, 83, 132; Vol. iii, p. 79).—Chaucer says:

"Whoso will hear it in a longer wise,
Readē the greatē poet of Itále,
That Dante hight, for he can it *devise* [tell]
From point to point; not one word will he fail."

Is it possible that the italicized words may have been the origin of *point device, i.e.*, absolutely accurate?

If Every Man's, etc. (Vol. ii, p. 192).—

If every man's internal care
Were written on his brow,
How many would our pity share
Who raise our envy now?

The fatal secret, when revealed,
Of every aching breast,
Would prove that only while concealed
Their lot appeared the best.

is a little poem entitled "Within and Without," from the Italian of Pietro Antonio Domenico Bonaventura Metastasio.

M. N. R.

LANCASTER, PA.

REFERRED TO CORRESPONDENTS.

Authorship Wanted.—*Sweet Eyes, etc.*—

"Sweet eyes in which perpetually doth reign the summer calm of golden charity."

R. W. L.

PHILADELPHIA.

Old Cradle.—Who is the author and where can be found a prose (?) piece, "The Old Cradle?" ? ? ?

SAN FRANCISCO, CAL.

Love's a Weight, etc.—What is the meaning of the italicized line from the following poem, "The Church Porch:"

"Though private prayer be a brave design,
Yet public hath more promises, more love;
And love's a weight to hearts, to eyes a sign."

A. E. H.

PHILADELPHIA, PA.

COMMUNICATIONS.

Correction.—Allow me to say that in the query over my signature headed *Authorship Wanted* (Vol. iv, p. 20), the types evidently were "rattled," in another than the slang sense, with a queer result. It was not the "nightingale's song," but "the *pines*" that originally "shouldered their snows in silence;" the former prefix properly belonging to the quotation from Matthew Arnold, on page 18, and neither that nor the pines having any lawful connection with the other two quotations on page 20.

M. C. L.

NEW YORK CITY.

The Long S (Vol. iii, p. 178).—I have before me the first volume of a "New American Encyclopædia," published in seven large volumes, by John Low, New York, in 1805.

The type of the preface, probably printed last of all, has quite a modern appearance, and shows only the small *s*. On the first four pages of the encyclopædia proper the long *s* is found, perhaps half-a-dozen times, and, with one exception, always in the combinations *sh* and *ss;* one of these instances being in an article where the word *Mussulman* is repeated several times, but only once spelled with the long *s*. The honors are pretty equally divided between the two forms for most of the fifth page, but after that point the long *s* is used throughout the seven volumes. Except in the preface, where they do not appear, the whole book shows those other peculiarities of old

type, the letters *c* and *t* joined by an upward curve in the combination *ct*, and *fl* printed in connected form. Apparently these forms went out of fashion about the same time as the long *s*.

M. C. L.

NEW YORK CITY.

A Baker's Dozen (Vol. ii, p. 222; Vol. iii, p. 59).—Some contributors to *Notes and Queries* (English) are collecting survivals of the old measurements that counted six-score to the hundred for everything except "men, money and pins," the great hundred, as it was called, and the following articles have been enumerated as now or recently sold at 120 to the hundred: A box of salmon, a fagot of steel, a barrel of candles, a seam of glass, cheese in Cheshire, and potatoes in Essex, in pounds; a puncheon of brandy or whisky, in gallons; a skein of silk, in yards; planks or deals, in Sweden, in feet; also, a hundred of walnuts, of nails or tacks, of cabbage or other plants in Wilts, and of eggs in London, by count.

M. C. L.

NEW YORK CITY.

Vexati Fulmina Rexis.—Several years ago I saw in Kentucky an old Spanish cannon with this motto cast upon it: "Vexati fulmina rexis" (for *regis*), that is to say, "The thunderbolts of an offended king," which struck me as very good.

J. K. CARTER.

Wapping.—In my childhood I used to hear old people say (when they wished to intimate that any news they had just heard was not very important): "Great doings in Wapping;" or even this: "Great doings in Wapping, children born without teeth." This was in New England.

S. P. SIMPSON.

CHICAGO, ILL.

Bungay.—This place name, which Wheeler says is a euphonism in New England for hell, I have often heard used just in the way in which people speak of Ballyhack. We used to pronounce it Bung'-gy, the second *g* as in *give*.

A. N. Q.

BOSTON, MASS.

Jonny - bar - tree. — Idiomatic sounds are sometimes very misleading. A young man from a district where "Pennsylvania Dutch" prevailed, once informed me that, for many years—in a rustic play—he had been singing *Jonny-bar-tree*, and only discovered that the words were "Juniper-tree" when he located in a district where better English was spoken.

S. S. R.

LANCASTER, PA.

Some Etymologies.—*Carpmeals*, an old name for a kind of cloth. The "Century Dict." gives it no etymology, except "Origin unknown. Cf. carpet." The "New English Dictionary," however, shows conclusively that it was derived from the name of the town of *Cartmel*, in England.

Catapleite.—This word, which in the "Cent. Dict." has no etymology, apparently comes from the Gr. κατάπλεος, stained.

* * *

PHILADELPHIA.

Once.—The word (in the sense of *when once, if once, if only*, or *as soon as*) is common enough as a colloquialism. It occurs frequently in Muirhead's "Roman Law," and thus may be a Scotticism. Not one of the dozen dictionaries at my command contains it. It is not exactly equivalent to the cockney "directly" in the sense of *as soon as*, yet it is not very far from it in meaning.

ILDERIM.

New Jersey Dialect (Vol. iv, p. 21).—To "M. C. L.," in your issue of November 9, I am indebted for calling my attention to words not found in my recent article in NOTES AND QUERIES. The term "residenter" is given, which suggests a new, rather than an old word. For some time past correspondents of metropolitan papers and visitors in Cape May city have been accustomed to use the term "natives," applying to old residents in a somewhat reproachful sense, though without the slightest show of justice. At any rate, the word is very common in the peninsular section of the State, and has become a part of everyday speech.

In Mr. Brown's "Dialect Survivals in Tennessee," I recognize old friends. "Lief" is common in Jersey, and in many sections "lever" is used, as "I had lever have this bateau then thet 'un." See Chaucer's "Patient Grisilde" (Pars Secunda):

"Al had hir *lever* han had a knave childe."

The expression "let slide," common to all parts of the country, I find incidentally in the same poem:

"Well nigh all othir cures *let he slyde.*"

"Ruination," "to learn," "to teach," howsomever," "holp," are all familiar. Nor must I neglect to mention one term, unknown to most people, but very common in the "Pines" and through South Jersey. It is "curf." This word implies the groove made by the saw in cutting lumber and is also used by woodchoppers in reference to the angle given the end of the stick when cut. When wood is piled into "four foot lengths," as the end of each stick may be obtuse or acute, so is the "curf" considered to be "short" or "long."

Flee.—I think I have found a new, that is to say, a very old meaning for the word *flee*. John Donne, in the "Obsequies to Lord Harrington's Brother," in likening a man to a "pocket clock," likens the hands to the clock hands; the sinews to "the string;" the soul to the spring; the voice to the bell, and the pulse to "the flee." This last must be the fly-wheel, which in the "Ency. Brit.," Art. CLOCK, is called "the fly," or perhaps *the flee* is the *escapement.* Throughout this very interesting passage, Donne speaks of the clock as being carried on the person.

* * *

PHILADELPHIA, PA.

Crystal Palace.—

"From out the crystal palace of her breast,
The clear soul was called to endless rest."

Donne's "Second Elegy to Mistress Boulstred."

Hurrah (Vol. iii, p. 318).—Writing to the London *Times* with reference to the remark of its Berlin correspondent that the exclamation "Hurrah!" "is said to be of Slavonic origin," Dr. C. A. Buchheim, of King's College, London, says: "I presume your correspondent must have some authority for this assertion; but I hope you will allow me to point out that, as far as I know, the word is of purely German origin. It is generally assumed to be derived from the imitative interjection *hurr*, describing a rapid movement, from which word the middle High-German *hurren*, 'to move rapidly,' or rather to hurry, has been formed. Hurrah is, therefore, nothing else but an enlarged form of *hurr*, and, as I said, of purely Teutonic origin. In Grimm's 'Wörterbuch' we find the interjection quoted from a Minnesinger. It also occurs in Danish and Swedish; and it would be interesting to know when it was first introduced in this country in the Anglicized form of 'hurry.' In Germany it was frequently used during the Napoleonic wars by the Prussian soldiers, and it also occurs in some political and martial songs of those days. Since then it seems to have been adopted also by other nations, even by the French, in the form of *hourra.* That the interjection did not become so popular in Germany as a cheer at convivial gatherings as in this country is probably owing to the circumstance that preference was given there to the brief exclamation 'Hoch!' forming respectively the end and the beginning of the phrases, 'Er lebe hoch' and 'Hoch soll er leben.' Of late the word hurrah seems to have become rather popular in Germany. It is just possible that the English reimported it there, or that it was revived through the magnificent poem of 'Hurrah, Germania!' written by the poet laureate of the German people, Ferdinand Freiligrath."

X.

PHILADELPHIA, PA.

Curious Error in "Rob Roy."—A correspondent sends the following:

I believe it has been generally understood that Sir Walter Scott, in the composition of his novels, rarely altered or polished the original manuscript, the copy passing into the hands of the printer in the form in which the author first wrote it; and the discovery I have recently made of a curious

error in "Rob Roy" would appear to confirm this view.

In Chapter iv, of "Rob Roy," one of the principal characters, Mr. Francis Osbaldistone, is made to say: "It was on such a day, and such an occasion, that my timorous acquaintance" (Morris) "and I were about to grace the board of the ruddy-faced host of the Black Bear, in the town of Darlington, and bishoprick of Durham, when our landlord informed us, with a sort of apologetic tone, that there was a Scotch gentleman to dine with us."

This Scotch gentleman, who accordingly appears, is, indeed, no less a personage than Rob Roy himself, under the assumed name of Campbell. The day is Sunday; which is spent by the party at the hotel at Darlington, and on the following morning they again set out in a northerly direction, "Mr. Campbell" having previously taken his leave.

It must be borne in mind that no further communication between this personage and the other members of the party occurs until we reach the opening pages of Chapter ix, which describe the interruption of the interview between Mr. Osbaldistone, Morris and Justice Inglewood, by the sudden arrival of Mr. Campbell (Rob Roy); and it is here that the error occurs.

Francis Osbaldistone remarks: "For it was he, the very Scotchman, whom I had seen at *Northallerton*" (the italics are mine); and Rob Roy is himself made to say, in addressing Morris a little further on: "On the evening that we were at *Northallerton*," etc.

Having thus sufficiently demonstrated the existence of this somewhat remarkable oversight on the part of Sir Walter, I think it is only reasonable to infer that, after fixing upon the town of Darlington as the scene of this portion of his novel, he must, in the hurry of composition, have forgotten the fact, and so have written Northallerton instead.

So far as I am aware, this slip has hitherto escaped observation; and probably none but an enthusiastic admirer and student of the works of the great "Wizard of the North" would have observed this discrepancy.

Brief Letters (Vol. iii, pp. 211, 238).—Talleyrand, as autograph collectors are aware to their desolation, was not fond of letter writing, and always dictated a letter when he could. When he was compelled to write with his own right hand, his brevity was amazing. Two holograph letters of his have just been disposed of in an autograph sale in Paris. They were both addressed to the same lady. The first is a letter of condolence upon the death of her husband:

Dear Madam:—Alas!
Your devoted
TALLEYRAND.

The other is a congratulation upon her remarriage:

Dear Madam:—Bravo!
Your devoted
TALLEYRAND.

John Company (Vol. ii, pp. 11, 47).—May not the fashion of prefixing the title "Honourable" to the name of the East India Company have led to, or suggested, the personification of it as *John* Company?
ROHAN.

BOOKS AND PERIODICALS.

The *Chautauquan* for December contains among other interesting articles a paper on "The Humor of Ignorance," by W. S. Walsh, late editor of AMERICAN NOTES AND QUERIES. Many amusing instances are cited to show how ignorant an intelligent person may be, on subjects which everybody expects him to know. Of the blunders of English literatur . when it trenches on American subjects, he says: "Even Thackeray was not infallible. His description of the Castlewood estate in Virginia is a case in point. A grant *might* have been made to the Esmonds of a tract extending from the Potomac to the James, but no estate approaching this in size was ever cultivated from one centre in any portion of the world. Yet Madame Warrington is described as shipping tobacco from both rivers. There are other inconsistencies—notably the contiguity of Castlewood to Mount Vernon and Williamsburg, which are more than one hundred miles apart. But what is a slight error of this sort in comparison with Amelia B. Edwards' description in 'Hand and Glove,' of her hero 'passing backward and forward like an overseer on a Massachusetts cotton plantation,' or George Augustus Lawrence's remark in 'Border and Bastille' that it was pleasant, from the ferry boat which was the last change, to meet lots of Philadelphia people looking out over the broad, dark Susquehanna,' a feat of vision paralleled by that of Dumas' 'Capitaine Pamphile' who saw Philadelphia 'rising like a queen between the dark waters of Delaware and the blue waves of ocean.'"

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NOTES.

BLUE ROSE.

"Die blaue Blume," by which the German writers express a passionate yearning after the unattainable, the ideal in art, the spiritual and mystic beauty of all aspirations, has become famous through a romance written by "Novalis" (Friedrich von Hardenberg), who was regarded in Germany as the prophet of the romantic school. The work is called, "Heinrich von Ofterdingen," the name of the hero being that of a minnesinger of the thirteenth century, and was designed, the author tells us, to be an apotheosis of poetry. It contains an introduction which furnishes the key-note of the whole narrative, and affords an excellent example of the meaning of the blue flower; which in this instance represents poetry, the object, passion and vocation of the hero, which, through manifold adventures and suffering,

he is to seek and find. The passage begins thus:

"'The blue flower is what I long for. Such wild passion for a flower was never heard of; I would fancy I was mad if I did not think with such perfect clearness.' The young man fell asleep, a sort of sweet slumber, in which he dreamed indescribable adventures. He found himself on the margin of a spring. Dark-blue rocks with many-colored veins rose at a distance; the sky was black blue, and altogether pure. But what attracted him infinitely most, was a high, light-blue flower, which stood close by the spring, touching it with its broad glittering leaves. Round it stood innumerable flowers of all colors, and the sweetest perfume filled the air. He saw nothing but the *blue flower*, and gazed on it long with nameless tenderness. All at once it began to move and change; the leaves grew more resplendent, and clasped themselves round the waxing stem; the flower bent itself towards him, and the petals showed like a blue spreading ruff, in which hovered a lovely face" (Carlyle's Trans.).

Mr. Welsh must have had Heinrich in his mind when he wrote his poem on the blue flower:

"The blue flower haunted my dream, and I longed with a passionate pain,
With a wild young heart, and a bounding pulse, that mystic flower to gain."

"To seek the blue flower" means, therefore, to depart on a Quixotic mission, which will end only in longing and unfulfilled desire.

Alphonse Karr, the well-known French writer, who is something of a romanticist himself, has transformed the abstract blue flower into "une rose bleue," and given it a permanent place in literature. For many years he has resided at Nice, where he combines the labors of an author's life with the enthusiastic cultivation of flowers; the most rare and beautiful bouquets sold in Paris being the product of his famous gardens, and many new varieties that bear his name are the result of his ingenuity and skill.

His ineffectual effort to produce a *botanical* blue rose has doubtless made the expression seem to him peculiarly fitting when applied to immaterial aspirations. In "Les Roses Noires et les Roses Bleues," he says: "Il n'y a eu là qu'une rose bleue; c'est à dire une rose que l'on rêve mais que l'on ne cueille jamais;" and of his horticultural disappointment, he writes in "La Promenade des Anglais:" "Plusieurs auteurs ont signalé une rose bleue de ciel très commune, disent ils, en Italie, ou ils l'ont y eu. Elle est aujourd'hui parfaitement inconnue, et tout porte à croire qu'elle n'a jamais existé."

George Sand said of herself: "J'ai trop eu le rêve;" and her biographer says: "At twenty-nine there was the same yearning towards perfection, towards the 'roses bleues' of life; a continual bitterness and regret."

An Englishwoman, known only as the author of "Vera," has written a novel called "Blue Roses," which she dedicates to "Any Reader:" "Whoever, or whatever, you may be, I am sure that you also have had some ungrasped ideal, some illusory hope, some golden dream, some will o' the wisp of the heart. I dedicate this book to-day to your blue roses and mine." Considered the blue rose merely as the ideal of horticultural ambition, the following paragraph was circulated in the papers some years since: "The horticulturists of Paris have succeeded by artificial crossing in obtaining a natural rose of blue color, which is the fourth color obtained by artificial means, the result of skillful and scientific gardening." The announcement created quite a flutter of excitement among the botanical gardens of our country; and Mr. Page, of Washington, made elaborate denial of any such achievement.

From a pecuniary point of view, a blue rose would be no trifle, as a large standing premium is offered for the first production of this nature, by the Horticultural Society of Paris. It is said that the inventors of the "Augusta" rose made a profit of $20,000 on that one variety, which shows that the commercial value of roses has not depreciated since the days when Cleopatra spread for Anthony a carpet composed of $600 worth of rose leaves, and Nero expended £20,000 upon one festival for roses alone. So that the "blue rose man" has a fortune awaiting him.

De Candolle claims that it is an utter im-

possibility even to produce this flower in a blue variety, arguing that yellow and blue being fundamental types of color in flowers, they are antagonistic, and exclude each other. Cultivation may change yellow to red, or white, but never to blue; and blue may become red, but never yellow. Having already a yellow rose, we must perforce forego the blue one, and it is said we will never view the phenomenon until the Zoölogical Society has produced a *phœnix*.

The fable of the blue rose is said to have had its origin during the Moorish domination in Spain. In all ages a mysterious quality seems to have been attached to the queen of flowers. It symbolized a state of wisdom as the Papal rose; and as the state of grace had sufficient virtue to transform Apuleius from the semblance of an ass, back to his human form.

Mystical writers allude to the *black* rose, which belongs to the Brahminical mythology, and of which Southey has written in the "Curse of Kehama," that mysterious flower which conceals within its recesses the Lady of the Mouth, and the Lady of the Tongue.

POUNDS FOR CATTLE.

A curious suggestion as to the origin of the word *pound*, an enclosure for cattle, is to be found in the appendix to Muirhead's "Roman Law," p. 445. The island in the Tiber at Rome was connected by bridges with either bank, and was said to be *inter duos pontes*. On this island were shrines of Jupiter Jurarius and Dius Fidius, gods to whom oaths were very often addressed. It is supposed that when debtors or litigants were about to leave cattle or sheep in pledge, they first left their cattle, or some equivalent, *ad pontem*, or "near the bridge" (Varro, "De Lingua Latina," 180), and then crossed to the island to perform the necessary sacramental rites. Bullocks were offered to Jupiter, sheep to Dius Fidius. * * *

PHILADELPHIA, PA.

QUERIES.

Latin Names of the Letters.—We all know the Greek names of the letters of the alphabet. Does anybody know what their Roman names were; and if so, what were they? T. C. HORSFORD.

CAMPDEN, O.

Schneider's "Latin Grammar" gives the Latin names of the letters as follows: a, be, ce, de, e, ef, ge, ha, i [je], ka, el, em, en, o, pe, cu, er, es, te, u [ve], ix, ypsilon, zeta. Priscian is the authority for most of these names. See Goold Brown's "Grammar of Grammars," pp. 151, 153.

Poet who Drowned Himself.—What poet drowned himself from vexation, because he could not guess a riddle? QUI TAM.

GERMANTOWN, PA.

A worthless tradition records the above as the end of Homer's career.

Orpheus.—The programme of the Orpheus Club, a musical organization in this city, presents as a sort of frontispiece a bust (possibly Odysseus?), at the back of which is a lyre, a tortoise shell, and a spray of leaves lying on an open music book; in the distance is a twelve-oared galley in the act of passing what seems to be a cavern containing some figures. Will you kindly explain what it means? MUSICUS.

PHILADELPHIA, PA.

The bust does not represent Odysseus, but Orpheus, who was said to be a son of Apollo and the muse Calliope. His native country is Thrace. This is evident from the Greek inscription on the pedestal. The lyre was a gift to Orpheus from his father; it had been invented by Hermes, who had made the first one by stretching tendons across a tortoise shell. The leaves are those of the laurel. The music book is, of course, an anachronism, and, by the way, the Argo (for Orpheus accompanied the Argonautic expedition) had fifty oars. The figures in the cave are the sirens, from whose charms Orpheus saved all of the crew except Butes.

Shakespeare.—What is the proper way to spell the name of the Swan of Avon? C. N. F.

PHILADELPHIA, PA.

There are said to be some twenty-odd ways of spelling the poet's name. "Shakespeare" is probably the form used by the best modern writers.

REPLIES.

Songs of My Country (Vol. iii, p. 320).—"I knew a very wise man that believed that, if a man were permitted to make all the ballads, he need not care who should make all the laws of a nation" (Andrew Fletcher, of Saltoun; letter to the Marquis of Montrose, etc., 1685). If Fletcher is indeed speaking of a third person, why may not the author of this famous saying be Gilbert Burnet, who was M. A. of Aberdeen in 1657, when only fourteen years old, a fellow of the Royal Society when twenty-two, and Divinity Professor at Glasgow at twenty-five. He was liberal in his views, and such a saying as Fletcher ascribes to a "very wise man" is entirely in keeping with Burnet's opinions and actions. R. G. B.

NEW YORK CITY.

"Shall I Compare Thee to a Summer's Day?" (Vol. iv, p. 20) is the first line of Shakespeare's eighteenth sonnet.

R. G. B.

NEW YORK CITY.

Ivan Panin (Vol. i, pp. 106, 116).—Ivan Panin, the Russian litterateur, was baptized in the Central Baptist Church of Minneapolis, Minn., on the evening of November 17, previous to which he told the story of his renunciation of infidelity. For four years, Panin has been gradually seeing the truth, as he expressed it, and his confusion has been so great as to lead him to contemplate suicide. All his life up to the time of his graduation from Harvard in 1884 Panin was an infidel. He came to Minneapolis a year ago to deliver a few lectures. Since becoming a Christian the Russian has renounced lecturing on worldly topics and will henceforth stick to the pulpit. In his address, he said that three years ago, when struggling with his conscience and with thoughts of suicide constantly in his mind, he went to a world-famous preacher for relief. Instead of receiving bread the minister gave a stone, arguing with him upon the subject of suicide. Although no name was mentioned he is thought to refer to the Rev. Phillips Brooks. S. T. SIMONS.

MINNEAPOLIS, MINN.

Voice Distance Heard (Vol. ii, p. 8; Vol. iii, p. 141).—The longest distance over which conversation by telephone is daily made is between Portland, Me., and Buffalo, N. Y., about 750 miles. There are more than 170,000 miles of telephone wire in operation in the United States, over which 1,055,000 messages are sent daily. About 300,000 telephones are in use in this country. SCIOLIST.

TAUNTON, MASS.

Psalms Versified (Vol. iii, p. 248).—That J. Q. Adams versified some of the psalms is certain. His published "Diary" contains a number of allusions to his work in this direction, but he also records his dissatisfaction with the results of his work. Whether any of his psalms were ever printed I cannot say.

BALBUS.

REFERRED TO CORRESPONDENTS.

At Ten a Child, etc.—

"At *ten* a child, at *twenty* wild,
At *thirty* strong, if ever,
At *forty* rich, at *fifty* wise,
At *sixty* good, or never."

In the spring of 1876, a demi-quarto volume, containing two years of the *Hive*—1802–1803—published in Lancaster, Pa., by William Drear, was sent here to a local committee man, to be placed on exhibition at the *Centennial*, and from one of its pages I copied the above lines, which I have never seen elsewhere.

Of course, the limitations therein may not be absolute; but of course also, as a general proposition, there is a deep significance in them, which it might be profitable to consult, especially in the young in the formation of the habits of our lives.

I do not remember now, whether the lines were quoted, or whether they were published as original; in any event, probably some reader of AMERICAN NOTES AND QUERIES may know something about them. They may be landmarks of time, in the experiences of the thoughtful at least.

S. S. R.

LANCASTER, PA.

Macremé.—What is the origin of this word? It is the name of a kind of coarse lace, also of the cord of which the lace is made.

C. L. V.

PHILADELPHIA, PA.

Dukite Snake.—Where can I get information about the Dukite snake of Australia, concerning which John Boyle O'Reilly has written a poem? The popular belief appears to be if a person kills one of these snakes, its mate follows up such a person and at last inflicts a fatal bite. Is there such a snake, and if so, what is its scientific name? I think there is a similar belief about an East Indian serpent, a belief which appears to be founded on facts.

J. N. NICHOLSON.

NEW ORLEANS, LA.

Veronica.—What is the correct accentuation of this word? "Worcester's Dictionary," in the regular vocabulary, makes it Veron'ica; in the appendix it appears as Veroni'ca. I remember hearing O. B. Frothingham call it Ver-o-ne'ca. If my scansion of Dante is correct, he accents the penult. My own opinion is that the plant "speedwell" should be called veron'ica; the napkin portrait verone'ka; the saint's name verone'ka.

N. J. ILDERIM.

COMMUNICATIONS.

Derivation of Chicago (Vol. iii, p. 273; Vol. iv, p. 36).—Light is thrown on this subject by the fact that a certain stream in Iowa is called either Skunk river or Chicaqua. With regard to the wild-onion theory, it is to be noted that the skunk and the wild onion are both remarkable for their strong odor; this suggests a common origin for their Algonkin names. * * *

Gazeebo.—The dictionaries give this word with the sense of a summer house, a belvedere. Colloquially, it sometimes means a laughing stock, or a gazing stock. In the latter sense I have heard it in Philadelphia, but I think it is Anglo-Irish in its origin.

TYRO.

N. J.

Thanksgiving Day.—The ancient Romans had an annual *caristia*, or *cara cognatio*, a festival following the *parentales dies*, and the *feralia*. The members of the family assembled to renew the bonds of good-will and affection over a common repast in the presence of the domestic *lares*. The first was held everywhere on the same day. It would seem that the father, mother, sons, unmarried daughters, and the children of sons were alone admissible. ILDERIM.

N. J.

Sauntering (Vol. iv, p. 18).—Compare Skeat's "Etymological Dictionary:" "Mr. Wedgwood thinks an *l* has been lost; cfr. Icelandic, *slentr*, idle lounging; *slen*, sloth; or Icel., *slint*, slowly; so also Dan. *seent*, Swed. *sent*, slowly. Perhaps it is worth while to note Old Dutch *swancken*, 'to reel, to stagger.' Certainly, the prov. E. *swankum*, 'to walk to and fro in an idle manner,' is related to these words. Taking *er* to be the usual frequentative ending, a change from *swanker* to *swanter* or *saunter* is not incompatible with English phonetics. In any case, we may safely reject such wild guesses as a derivation from *Sainte Terre* (because men *saunter*, if they visit the Holy Land), or from *Sans terre* (because people *saunter*, who are not possessed of landed property!)" R. G. B.

NEW YORK CITY.

Oddities of Noted People (Vol. iv, p. 44).—Macaulay every Sunday dined alone at a London coffee house. After dinner, he would build a pyramid of wine glasses, topping it off with a decanter. The edifice usually toppled over. Macaulay then paid for the broken glass and left. [ED.]

An Odd Superstition.—"In 'Lena,' her version of 'As in a Looking-Glass,' Mme. Sarah Bernhardt had the name of Balfour changed to Ramsay, because she thought that to have *the syllable 'four' in the play would bring ill luck* upon it."—*New York Tribune.*

M. C. L.

NEW YORK CITY.

Folk Rhymes.—Of the Newington Church, London, in 1793, was written a rhyme anent the rebuilding of the church without a steeple and selling the bells:

Pious parson, pious people,
Sold the bells to build the steeple;
A very fine trick of the Newington people,
To sell the bells to build a steeple.

Rhymes on steeples are very common; perhaps the best known is the one on Preston, Lancashire:

Proud Preston, poor people,
High church and low steeple.

In a somewhat similar strain is the one on Bowness-on-Windermere:

New church and old steeple,
Poor town and proud people.

Lincolnshire rhymes are very numerous, and a complete collection would almost fill a book. Here are three:

Gainsbro' proud people
Built a new church to an old steeple.

According to the next:

Luddington poor people
Built a brick church to a stone steeple.

A question is put and answered thus:

Boston! Boston!
What hast thou to boast on?
High steeple, proud people,
And shoals that souls are lost on.

The village of Ugley, Essex, supplies a satirical couplet:

Ugley church, Ugley steeple,
Ugley parson, Ugley people.

A Derbyshire rhyme refers to the inhabitants of four places as follows:

Ripley ruffians,
Butterly blocks,
Swanwick bulldogs,
Alfreton shacks.

Equally severe is the following on the people of the villages between Norwich and Yarmouth:

Halvergate hares, Reedham rats,
Southwood swine and Cantley cats,
Acle asses, Moulton mules,
Blighton bears and Freethorpe fools.

Of Derbyshire folks it is said:

Derbyshire born and Derbyshire bred,
Strong in the arm, but weak in the head.

We next give two Kentish rhymes:

Sutton for mutton,
Kerby for beef,
South Darve for gingerbread,
Dartford for a thief.

This is complimentary:

English Lord, German Count and French Marquie,
A yeoman of Kent is worth all three.

P. T. BELL.

BOSTON, MASS.

Another Disputed Poem.—

"Special Telegram to *The Times*.

"PITTSTON, November 18.

"A breeze has been stirred in literary circles here by the republication of a poem written in 1861, by D. Brainerd Williamson, then editor of the Scranton *Republican*, and entitled 'The Banner of the Sea.' Quite recently Homer Greene, of Honesdale, wrote a sea song with the same title and theme, which won the $100 prize offered by the proprietors of the Scranton *Truth*. Critics of Mr. Greene's poem at once asserted that he had pirated the Williamson effort, which is copyrighted and published by Lee & Walker, of Philadelphia.

"Mr. Greene has issued a denial, in which he says that previous to the republication of the Williamson poem in the Pittston *Gazette* he had never seen or heard of it. Mr. Greene is remembered as the author of the much-disputed poem, 'What My Lover Said.'"—*Philadelphia Times*.

PHILADELPHIA, PA.

Blennerhassett in the Bahamas.—In a book called, I think, "The Atlantic Islands," by S. G. W. Benjamin, it is recorded that the noted Herman Blennerhassett, after his involvement with Aaron Burr, is said to have lived for a time in the Bahamas under an assumed name, and that he filled while there the office of Attorney-General for the colony. Is there any authority for this story?

HERALD.

Modes of Execution (Vol. iii, p. 264).—The following are chiefly historical, or now obsolete, modes of capital punishment: In ancient Rome, beheadal, hanging, crucifixion (for slaves), burial alive (for vestals), starvation, beating, hurling from precipices, exposure to beasts, burning alive, etc. In ancient Greece, poison, stoning. In Western Europe, generally burning alive. In Turkey, the bowstring. In Japan, compulsory suicide. In ancient Judæa, stoning.

* * *

PHILADELPHIA, PA.

Blue Sea Cat (Vol. iii, p. 246).—There are references to the "Blue Sea Cat" and "Sea Cat" in the fragments of the "Ruodlieb" and in the "Ecbasis," two poems written in the early eleventh century, presumably by some monastic versifier in seclusion on the borderland of France, in the Rhine provinces of Germany or Switzerland. What the "Sea Cat" may really be, as there noted, I am unable to explain. In some respects it would fittingly be represented by the beaver. Subjoined are citations and translations of the Latin text, which are given in the hope that AMERICAN NOTES AND QUERIES may ultimately furnish a satisfactory meaning of this word. The "Ruodlieb," describing the presents given to one monarch by a ruler from some distant country, possibly Spain, and a Moslem king, says:

"Adduntur donis, licet illis nil sit honoris,
Simia nare brevi, * * *
Voce que milvina, cute crisa catta marina."
Fragm. iii, p. 130, *seq.*

"To the gifts were added, tho' of no special value,
An ape with a little nose, * * *
A sea cat with a gray skin and a shrill voice."

To these were added "starlings trained to speak whatever they heard and to imitate aught they saw." These qualities evidently rendered this gift of great value, although such training of parrots as early as the time of Theodorius is recorded by a writer of the ninth century, who had access to works many of which have since perished. He says these birds were successfully taught to repeat human actions, songs and dances.

In the "Ecbasis," however, the "Sea Cat" is presented under a blue color, thus:

"Linces cum Damis, hi sint custodia regis,
Cœrula catta maris conservet strata Jacentis."
pp. 653, 654.

"Lynxes with deer these shall be the guards of the King,
A blue sea cat shall keep from harm the coverlids of him (the King) reposing."

The vigilance of the lynx and fleetness of a deer render them appropriate watchmen of a king, but what is a "Blue Sea Cat" that can maintain without injury the spreads of a royal couch while its incumbent sleeps?

GEORGE F. FORT.

CAMDEN, N. J.

[The above communication from Mr. George F. Fort is interesting, not only by reason of the facts that it contains, but also because the poems cited are not known now by name to the large majority of American students.—ED.]

Notes on Words.—*Elemi.*—This word, the name of a gum or resin, according to the "*Cent. Dict.*," is said to be of "Arabic origin." Is it not likely to be the Turkish *èlèmé*, sifted, hand-picked; from *elémek*, to assort? The familiar "*eleme* figs" are simply hand-picked or assorted figs. The "*Cent. Dict.*" gives a very satisfactory account of the origin of *animé*, another name for a gum, which some have wrongly identified with *elemi*. Far less satisfactory is the account of the word *animé* in the "*New English Dictionary.*"

Ewe.—This word is often pronounced *yo* in Pennsylvania, as well as in Vermont, and Burns says:

"Ca' the *yowes* from the knowes,
Ca' them where the heather blows."

But the dictionary pronunciation *yu* is the common one in this country, so far as I am informed. "Sheridan's Dictionary," however, has yō; Perry and Knowles give yū or yō.

Competent.—According to the "Cent. Dict.," this word, in the sense of *permissible, lawful*, should be followed by *to*. But in Muirhead's "Roman Law," p. 168, it twice occurs followed by *for;* on pp. 169

and 174 it occurs without any complementary preposition.

Dowlas.—The origin of this old name for a kind of cloth is referred, conjecturally, to *Doullens* in France, by nearly all the dictionaries. *Dowlais*, in Wales (now a part of Merthyr Tydfil), seems nearer (at least in appearance), to the name of the fabric than *Doullens*.

Thicket.—In my young days in New England I often heard the word *thicket* used for a hamlet, a cluster of houses, a small village; generally, I imagine, it was used in a pejorative way, or with a shade of that comtempt which rustic people generally have for their neighbors. * * *

PHILADELPHIA, PA.

Blink (Vol. i, pp. 180, 203).—In the Bahamas they have what is called a "bank blink," defined in Imray's "West India Islands," Part i, p. 75, as "a bright reflected light hanging over the clear, white sand banks," in certain kinds of weather, and visible from a long distance. G.

A Curious Legal Custom (Vol. iii, pp. 251, 264; Vol. iv, p. 21).—A custom prevails at Maiden Assizes (*i. e.*, when no prisoner is capitally convicted) to present the judges with white gloves. the Court of the Lord Mayor of London, this usage still prevails when no "charges" await his lordship's jurisdiction. From a passage in Clarell's "Recantation of an Ill-led Life" (1634), it may be inferred that anciently this present was made by such prisoners as received pardon after condemnation. In the dedication to "The impartiall Judges of his Majestie's Bench, my Lord Chiefe Justice and his other three honorable Assistants," we have

> "Those pardoned men, who taste their Prince's loves
> (As married to new life), do give you gloves," etc.

Clarell was a highwayman, who has just received the King's pardon. He dates from the King's Bench Prison, October, 1627. So also Fuller, in his "Mixt Contemplations on these Times" (1660), writes: "It passeth for a generall Report of what was customary in former times, that the Sheriff of the County used to present the Judge with a pair of white gloves, at those which we call Mayden Assizes, viz., when no malefactor is put to death therein."

Derivation of Chicago (Vol. iii, p. 273; Vol. iv, p. 36).—Mr. Chamberlain rejects my derivation of this name and prefers that from a word meaning "skunk" or "pole-cat."

In the Chipeway dialect, which was that spoken where Chicago now stands, the word for skunk is *jikag;* in this the initial *j* has the sound of the French *jour*, *joli*, etc., which is not at all the initial sound of Chicago. In Baraga's "Otchipwe Dictionary" the *ch* of Chicago is represented by the compound *tch*, and it is in plain violation of Chipeway phonetics to derive this name either from *jikag*, skunk, or *jigâga*, wild onion. It is, as I have said before, a compound of the preposition *tchig'*, near, and *agaming*, shore; *tchigagâm*, near the shore.

D. G. BRINTON.

PHILADELPHIA, PA.

Dialect Forms (New Jersey) (Vol. iii, pp. 255, 285; Vol. iv, p. 21, 46).—*Folks*, for family, has always been common in New England, so with *traipsing* and *help*, for servants. *Thills*, for shafts, is the regular *English* word, heard only here and there among us on this side of the ocean. It is not rare, however, among cultivated people. The substitute among farmers and other "country folks" in New England is *fills*, which is used by Shakespeare. It was evidently in good use in his day, but has since become obsolete (or limited to provincial use) in England, though, like a dozen or so of similar words and phrases in Shakespeare, it has survived in New England.

W. J. ROLFE.

CAMBRIDGE, MASS.

A Poem by Whittier in the Scottish Dialect.—Some years since I came across a volume of poems by "The Rustic Bard"—one Dinsmoor, of New Hampshire—published fifty or sixty years ago. One of the introductory poems was by J. G. Whittier, in the Scottish dialect, which was the one affected principally by the Rustic Bard himself. TYROL.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 54, 59, 69, 79, 81, 118, 261, 287).—Walter Savage Landor's dog Giallo is well known by name to every admirer of that author.

* * *

PHILADELPHIA, PA.

Horn-Mad (Vol. iv, pp. 18, 34).—In "A Book about Lawyers," by John Cordy Jeaffreson, p. 317, occurs the following in an anecdote about Sir Thomas More: "Sitting on the roof of his high gatehouse at Chelsea * * * his solitude was broken by the unlooked-for arrival of a wandering maniac. *Wearing the horn* and badge of a Bedlamite, the unfortunate creature showed the signs of his malady in his *equipment* as well as his countenance." If, as this passage seems to imply, the inhabitants of Bedlam were designated by a horn, is it not possible that a fair paraphrase of Shakespeare's *horn-mad* would be as mad as one who wears the horn of Bedlam, *i. e.*, a dangerous Bedlamite. [ED.]

Horn-mad.—Horn-mad means properly only stark-mad and this is clear even from Shakespeare's use in "The Comedy of Errors," ii, p. 1.

Of course so easy a chance for a play on a word would not be missed by Shakespeare. How horn-mad means stark-mad is quite another matter. I do not know any foundation for what Dyer says (a popular belief that madness in cattle had its seat in the horns); that looks like an inference. In Scotch they say horn-daft; in Wales horn-dry (meaning very dry, which some would explain as dry as a horn) and *horn-idle*—having nothing to do.

I do not find like phrases in German (horn-dumm means stupid as an ox).

Hornen-droog, horn-dry, occurs in Dutch.

These are all the facts that I have immediately at hand.

It may be that *horn* would, in some inexplicable way, signify "in a superlative degree," as horn-idle.

As for *horn-mad*, people would be sure to quote "fenum habet in cornu," and say mad as a bull whose horn is bound with hay to mitigate the effect of its goring. My conclusion would be horn-mad equals stark-mad, but for a reason that I cannot determine.

F. J. CHILD.

CAMBRIDGE, MASS.

Horn-mad.—I am inclined to think that the original meaning of horn-mad is lost in the mists of antiquity, and that any explanation now-a-days will be merely guessing at best, and when that pleasing game once begins, every one is ready to go to the death for his own guess and pours unlimited contempt upon everybody else's. For myself, I incline to the interpretation that in "horn-mad" we have the frenzy of jealousy as intimated by the *horn*, and that gradually from the specific it merged into the general, and meant merely "excessively enraged."

You will find it in the "Cluster Plays" (where, I cannot say; I am writing away from my books), published by the old Shakespeare Society, where it is applied to Caiaphas, the high priest, and has no reference to jealousy, of course.

Perhaps it was originally horn-made, *i. e.*, cuckolded.

HORACE HOWARD FURNESS.

It has been suggested that the horn worn by the inmates of Bedlam was intended to represent the moon, which was said to exert great influence over madmen.

Dialectal Survivals, etc. (Vol. iv, p. 18).—Mr. Brown is certainly wrong in calling *these many* an "error," or comparing it to *those sort.* Many is a legitimate plural, and *these many* is as proper as *these few, these three* and the like. I have no doubt that examples of it in good recent usage could be readily found. In *those sort* the *those* cannot possibly be allowed to "agree with" the plural following *of.* If such syntax as that were admissible, what solecism might we not justify as a "construction according to sense," as the grammarians call it.

W. J. ROLFE.

CAMBRIDGE, MASS.

Swedenborg's Brother in America.—It is probable that few of your readers are familiar with the fact that

a brother of the celebrated Swedenborg for some years taught a school in New Jersey, in the old colonial times.

Another of the worthies of New Sweden was Baron Banér, probably a grandson of the great Swedish General Banér. He lived and died at Penn's Neck, N. J., in great poverty. He married a Miss Jaquett of that place. Their children were sent to Sweden, and it is probable that no descendant of Banér is now to be found in this country. ROHAN.

Casting Lots.—Towards the end of the second decade of this century, when rural school-boys desired to make up a match for a game of ball, or "shinny," or other game, they selected partners in this wise. After deciding on the two leaders or champions, the remainder of the boys would form a line, no matter what number —10 or 50, as the case might be. The leaders would then, alternately, pass along the line, and with a baton or the forefinger touch each boy, repeating the following cabalistic words.

"Inty, minty, mony, my,
Butter, clatter, bony, sty,
Query, quary, Virgin Mary,
Singlum, sanglum, *Buck*."

One word was pronounced when each boy was touched, and *Buck* was the one selected and he stood apart. The repetition would then begin with the next boy, and so continue until the desired numbers were selected.

Another form was the following:

"One-lady, two-lady, three-lady, pan,
Fillison, follison, Nicholas John,
Fraw, snake, harker, barker,
Vee, vaw, *Veck*."

The process was the same as in the former case. These cabals, and many others, were among the local unwritten lore, and passed from one to another just as they apprehended them; and, therefore, may have differed in different localities. S. S. R.
LANCASTER, PA.

[See Dr. Bolton's "Counting-out Rhymes."]

Napoleon III (Vol. iv, p. 32).—Schoolmaster states that Kinglake says that the figures III, following the name of the late Emperor Napoleon, originated in the words, "The people's cry will be Vive Napoleon ! ! ! The printer took the three exclamation marks after the word Napoleon to be 'III' and the proclamation was so issued."

I must beg leave to differ from "Kinglake," upon a purely historical platform. When Napoleon I, on April 11, 1814, renounced his right to the throne of France, and abdicated, he made certain conditions with the allied powers, which they failed to comply with, and although he on that occasion renounced all claim, not only for himself, but heirs, he did not feel that he was bound by them in after events. When he returned from Elba and restored the Empire, he had not violated his contract, as the allies had abrogated their part. So after the disastrous battle of Waterloo, he returned to Paris, and in his proclamation of abdication used the following words: "My political life is ended; and I proclaim my son Napoleon II Emperor of the French. Unite for the public safety, if you would remain an independent nation. Done at the Palace Elysée, June 22, 1815. Napoleon."

The allied powers, however, refused to recognize this act of abdication, and sent Napoleon II (Napoleon Francis Joseph), with his mother, to Austria, and placed the Bourbon King Louis XVIII on the throne. When Napoleon III came into power, and declared himself Emperor, he adopted the three numericals as a matter of fact, for as the successor of Napoleon I, he recognized his abdication in favor of Napoleon II. His taking the three numericals also had a sting for the old enemies of France who had refused to recognize the decree of abdication, and in that way he also secured a recognition from them, particularly England, that General (?) Bonaparte, as Sir Hudson Lowe insisted upon calling the Great Emperor, as Napoleon I, and his son as Napoleon II, and thus made the order of succession complete. If the young Prince Victor Napoleon should ever become Emperor, he would be Napoleon V, and not IV, and thus the late Prince

Imperial's place in history as Napoleon IV would be recognized.

THOS. LOUIS OGIER.

WEST CHESTER, PA.

Correction—*St. David.*—In Vol. iv, No. 3, p. 27, the words "Scotland" should have read "St. David of *Wales*."

T. L. O.

Mascarene House.—In one of Holmes' novels, he alludes to the Mascarene House, a colonial mansion in the eastern part of Massachusetts. I was born in the township of Belchertown, in the western half of that State. The Mascarene family were among the original grantees of that section. There stood a (locally celebrated) "Mascarene House" in the western part of the township. My brother has an old pen-drawn map giving the boundaries of the old Mascarene estate. This "Mascarene House" ceased to exist many years ago, and, if my memory does not fail me, it was pulled down or burnt; it was before my time, however. So far as I know, *this* Mascarene House has never been noticed in any book or newspaper. Near its site stood, not many years since, a "Mascarene place," which I believe to have been much later than the original house.

C. W. G.

Nick-Names of Cities (Vol. iii, pp. 115, 139, 165, 167, 189; Vol. iv, pp. 23, 35).—Add to the list the following:

Chicago, Windy City.

Cincinnati, Swine-sin-naughty.

Duluth, Zenith City.

Pittsburgh, Gas City.

Worcester, Mass., the Heart of the Commonwealth; Academic City.

Jerusalem, Mecca, Rome, Benares, the Holy City.

Athens, the Eye of Greece.

Damascus, the Eye of the Desert.

Chekey.—*Notes and Queries* (English) says: "A controversy arising from a request for instances of the use of this cant word before 1840 was left undecided, owing to a doubt as to whether a trace of its use could be discovered in the sixteenth century. In the injunctions of King Edward VI, to the capitular bodies of the cathedrals in 1547, they are forbidden to 'use any wanton, filthie, *chekyng*, scornefull or taunting words.'"

The Apples of Sodom (Vol. iii, p. 307).—It seems that the more testimony adduced as to what the "Apples of Sodom" are, or were, the less we know specifically about them. One who examined them "found them to be the fruit of a thorny nightshade." Now, *Nightshade* is a very popular name, and is usually applied, botanically, to a solanaceous plant (*Atropa belladonna*), including among its common allies, the "bittersweet," common nightshade, "horse-nettle," potato, egg-plant, tomato, and their varieties; all of which bear a smooth, solid fruit, and numerous small seeds, but none of which are explosive to the touch. An allied genus (*Physalis*), commonly called the "ground-cherry," the *calyx* of which, after flowering, closes over the fruit, and becomes enlarged and much inflated, by pressure will then explode. The apples of Sodom, therefore, do not seem to be allied to these herbaceous plants. Then, "the *fruit* of the osher," "oshier," "ossar" (peradventure osier)—which seem to suggest a kind of willow (*Salix*), of which there are said to be one hundred and forty species and varieties, varying in height from three inches to great towering trees—is said to be the famous apples of Sodom. If willows are meant, they are not remarkable as fruit-bearing trees, either normal or abnormal, although some of them sometimes produce very singular sorts of galls.

Asclepias gigantea is suggested as among the probabilities. *Asclepidiacæ* includes the milk-weed family—the "wild cotton," as the species are usually called in certain localities. From what we know of our local milk-weeds, we can hardly realize that any of them should bear a fruit approximating the apples of Sodom.

The burden of testimony seems to be that the apples of Sodom are not "merely a figure of speech," but a real or apparent fruit; but there has been some looseness or superficiality in their description and scien-

tific classification. If the technical name of the tree, shrub, or plant—as recognized by botanists—had been given, the problem would have been solved long ago.

S. S. R.

LANCASTER, PA.

Winrow or Windrow (Vol. iii, p. 285).—This term was very common in Pennsylvania (at least in Lancaster county), during my boyhood, as early as seventy years ago, in the country, when grass was cut entirely with the *scythe*. The area within the swing of the scythe was called a *swarth* or *swath* and this latter term was also applied to the grass as it lay in a row on the left of the cutter, or *mower*. It was then scattered with a hay fork, or *shaking fork*, and left to dry. After it was dry it was called *hay*, and was then raked into *windrows*, and then with the fork it was gathered into *haycocks*, from whence, with a *pitchfork*, it was pitched on to the wagon, previously provided with *hay ladders*, instead of the ordinary *wagon bed;* and then hauled to the *barn*, or *haystack*. The term and the operation were not familiar to the town, but related to the *hay field*. When *man rakes* and *horse rakes* came into use, the term windrow was also applied to the gleanings or *rakings* of the wheat, the rye, and the oat fields.

S. S. R.

LANCASTER, PA.

Dialect Forms (Pennsylvania).—When a farm boy, we have often been told to "*gear* the horses," meaning to put the harness on them, and when *geared*, it was not unusual for the "Pennsylvania Dutchman" to say next, "Tschou hitch de *gile* oof." "Gile" meant horses; the singular is *gowl*. *Pferd* is very seldom used, even among the otherwise intelligent Germans, except, perhaps, when in conversation with the educated, or foreigners. The *e* has the sound of *a;* it is therefore pronounced as if written *pfard*.

Johnny-cake is, or was, as common in Pennsylvania as in any other State in the Union, especially among the rustic population. It was a rough, coarse, corn cake, popularly called *corn dodger* in the Western States, and perhaps equivalent to the "Virginia *hoe cake*." A better quality, and among better people, was dignified by the name of "corn biscuit."

> "If you want to bake a hoe cake,
> Old Virginny never tire;
> Stick de hoe cake on your foot,
> And hold it to de fire."

Under modern culinary improvements, and advanced ideas in *pastry culture*, these old landmarks are becoming obliterated, and other gastronomical "fads" are superseding them, except, perhaps, among the ultrarustic.

S. S. R.

LANCASTER, PA.

College Slang, Hampden Sidney (Vol. iii, p. 299; Vol. iv, p. 22).—

Boss, boarding house dessert, *flag*.

Boss day, dessert day.

Bust, busted, make a bust, to fail, to *ex*tinguish one's self on recitations.

Calathump, charivari (AMERICAN NOTES AND QUERIES, Vol. ii).

Calico, the female sex; also as verb, to visit the *calico*.

Campus is here used for the college grounds.

Crack a book, to recite with text-book open before you, but concealed from the professor.

Cram, to memorize without digestion.

Cut, to neglect.

Dike; one *on a dike* has on his best clothes and cane. The word is used to denote both the clothes and the state.

Dude, classic sense, eye-glass not necessary.

Flag, boss, not in general use.

Flunk, to *bust* on examinations.

Get the grins, to be in a state of complete embarrassment.

Hack; one who has *the grins* is *under the hack*.

Hackee, to put *under the hack*.

Hoi Barbaroi, members of no fraternity.

Mash, (1) to cause to fall in love, and (2) the object of the causation.

Pony, the translation book so often ridden.

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NOTES.

ST. DENIS OF FRANCE.

In my former articles I gave the history of the patron saints of Great Britain. The next of these popular patron saints is St. Denis of France. "Chambers' Encyclopædia" says of him: "St. Denis was the first Bishop of Paris, who suffered martyrdom in the third century. He was sent from Rome about 250 A. D. to preach the Gospel to the Gauls, and in 272 A. D. he was beheaded by order of the Roman Governor, Pescenius. In 636, King Dagobert founded an abbey on the spot of his martyrdom, and called it St. Denis. The Greek Church made him to be the same person as Dionysius the Areopagite, first Bishop of Athens. The Roman Catholic Church celebrates his memory on October 9. For a long period his name was the war-cry of the French sol-

diers, who charged or rallied at the word Montjoye St. Denis."

Mrs. Clements, in her "Hand-book of Legendry," gives the following account: "The truth of the legend which makes St. Denis the same with Dionysius the Areopagite will not be confirmed, upon critical examination of the facts. He was sent by Pope Clement to preach in France with two deacons. After his arrival in France he was called Denis. He dwelt in Paris. At length he was accused of his faith by the Roman Emperor, who sent Fescennius to Paris to seize him, with his companions. They were condemned to death. Their bodies were left as usual to be devoured by wild beasts; but St. Denis arose, and, taking his head in his hand, walked two miles to a place now called Mont Martre. This miracle converted many. The bodies of St. Denis and his companions were buried, and a church erected over them by St. Geneviéve; but in the reign of Dagobert they were removed to the Abbey of St. Denis."

I will now give the version of this saint as taken from the old "History of the Seven Champions of Christendom." It will be remembered, as stated in the history of St. George, that St. Denis with other knights were released from the enchantment of "Kalyb, the Lady of the Woods," by St. George. The account says: "St. Denis, the champion of France, after his departure from the other champions at the Brazen Castle, wandered through many a desolate grove and wilderness, without any adventure worthy of note, till he arrived upon the borders of Thessaly (being a land then inhabited only with wild beasts), wherein he endured such a penury and scarcity of victuals that he was forced for the space of seven years to feed upon the herbs of the field and the fruits of the trees, till the hairs of his head were like the eagle's feathers, and the nails of his fingers to the claws of birds. At last it was his fortune or cruel destiny (being overprest with hunger) to take and feed upon the berries of an enchanted mulberry tree, whereby he lost the lively form and image of his human substance, and was transformed into the shape and likeness of a wild hart, which strange and sudden transformation the noble champion discovered in a clear fountain. He was not a little perplexed in mind, and with all speed repaired back to the mulberry tree, supposing the berries he had eaten to be the cause of his transformation, under which tree the distressed knight laid his deformed limbs upon the bare ground and woeful began this complaint: 'What Magick Charms or other bewitching spells remain within this cruel Tree? whose wicked Fruit hath confounded my future Fortunes and converted me to a miserable estate. I was of late a Man, but now a horned Beast. I was a souldier and my Countrie's Champion, but now a loath form creature, and a prey for Dogs; my glistening Armour is exchanged into a Hide of Hair, and my brave Array more baser than the low Earth; henceforth instead of Princely Pallaces, these shady Woods must serve to shroud me in; wherein my Bed of Down, must be a heap of sun-burn'd Moss; my sweetest recording Musick the blustering winds.' Thus describing his own misery till the watery tears of calamity gushed out in such abundance from the conducts of his eyes, for many days the champion of France mourned, and then, taking a truce of time with sorrow, he heard a hollow voice breathe from the trunk of that mulberry tree these words:

"'Cease now to lament, thou famous man of France,
With gentle ears come listen to my moan,
In former times it was my fatal chance
To be the proudest maid that e'er was known;
By birth I was the daughter of a king,
Though now a breathless tree and senseless thing.

"'Seven years in shape of hart, thou must remain,
And then the purest rose by Heaven's decree,
Shall bring thee to thy former shape again,
And end at last thy woeful misery;
When this is done be sure you cut in twain
This fatal tree wherein I do remain.'

"The champion of France was amazed at this oracle and bemoaned his fate, wandering through the forest. At last the seven years were fully finished, his trustful steed having all that time kept him company. This horse one day climbed a high and steep mountain where he pulled a branch of purple roses and brought them in his teeth to his master, who was lying under the mulberry tree. The which the champion of France no sooner beheld, than he remembered, that by a purple rose he should recover his former

similitude, and so joyfully receiving the roses from his trusty steed, he ate of them. After which he laid himself down where he fell into a sound sleep for the space of four-and-twenty hours. When he awakened from the sleep, he found himself restored in all his members to his former self. He gave thanks to God, and then took his good sword of Spanish steel, which he found beneath the tree, with his other weapons and armor, and drawing it from its sheath, he gave such a stroke at the root of the mulberry tree, that at one blow he cut it quite asunder, and there ascended from the hollow tree a virgin (in shape like Daphne, which Apollo turned to a bay tree), fairer than Pygmalion's ivory image; her cheeks like roses, dipt in milk; her lips more lovely than the Turkish rubies; her alabaster teeth, like Indian pearls; her neck seemed of ivory. The valiant champion could contain his silence no longer, and said: 'Thou most Divine and singular ornament of nature, fairer than the feathers of the Silvan Swans that swim upon Meanders Crystale Streams, and more beautiful than Aurora's Morning Countenance, I swear by the honor of my knighthood and by the love of my Countrie of France (which I will not violate for the treasures of the Indies), therefore Sweet Saint, to whom my heart must pay his due devotion, unfold to me thy Birth, Parentage and Name, that I may the bolder perform my Courtesies.' At which demand the new-born virgin began thus to reply: 'Sir Knight, by whom my Life, my Love and Fortunes are to be commanded, and by my human Shape and Nature form is recovered; first know you, Magnanimous Champion, that I am by birth the King of Thessaly's Daughter, and my name was called for my beauty, proud Eglantine. For which contemptuous pride I was transformed into a mulberry tree, in which green substance I have continued fourteen years. As for my Love, thou hast deserved it, before all knights in the world; and to thee do I plight that true Promise before the Omnipotent Judger of all things; and before the secret promise shall be infringed, the sun shall cease to shine by Day and the Moon by Night, and all the Planets, forsake their proper Nature." At which words the champion gave her the courtesies of his countrie and sealed her promise with a loving kiss. They then started for the Court of the King of Thessaly, at which they arrived safe. Here St. Denis remained for a space, and then started forth on other adventures."

The account then gives the history of some of his adventures with and without the other champions. Finally, we come to the circumstances of his death, to wit:

"St. Denis being desirous of the sight of his own country, which he had not seen for years, purposed a toilsome travel to the same. He traveled day by day towards the Kingdom of France, till he arrived upon the borders of that fair country. But now see how Fate frowned; the welcome he expected was suddenly converted into deadly hatred, for there was remaining in the French king's favor a knight of St. Michael's Order, who in former times hearing of the honorable Adventures of this Noble Champion St. Denis, and thinking this same to be a disparagement to his knighthood and the rest of the Order, conspired to betray him and to bring all his former honors, with his life, to a final overthrow. Whereupon this envious knight of St. Michael's goes unto the king (who was a Pagan prince), and said many slanderous things of St. Denis. The king grew enraged and without any more consideration, he caused the good knight St. Denis to be attached and brought a prisoner before him, who with more than human fury adjudged to a speedy death without tryal. The good Champion St. Denis even in death having a most noble resolution said: 'Most mighty, but yet cruel king, think not but this exceeding Tyranny will be requitted in a strange manner. And thou sweet countrie where I first took life, receive it again a Legacy due unto thee.' The cruel king then ordered the champion's head to be struck from his body. And he in the presence of the king and many hundreds yielded his body to the fatal stroke, where his head being laid upon the block was dissevered from his body. Which being no sooner done, but the elements beset with cloudy exhalations, sent down such a terrible thunder-clap that it struck presently dead the knight of St. Michael's, the executioner with others that were at his attachment; at

which strange and fearful spectacle the king himself grew so amazed that he deemed him to be a blessed creature, and that he had suffered wrongfully. Whereupon the Pagan king turned Christian, and caused the same to be proclaimed through all his Provinces, ordaining churches to be built in remembrance of this great man. Thus received France the true faith."

THOS. LOUIS OGIER.

WEST CHESTER, PA.

DIALECTAL SURVIVALS IN TENNESSEE.

(*Continued from Vol. iv, p. 16.*)

Afeard is used for afraid among people of limited education. I have heard it in West Tennessee frequently among white people. Its survival is probably due to the idea that it is the past participle of the verb fear, although it is of Anglo-Saxon origin. Cæsar says:

> "Have I in conquest stretched mine arm so far
> To be afeard to tell gray-beards the truth?"

"They 'lowed es even Pete Blenkins air fairly afeard a' him (Craddock).

Brer Possum abbreviates it thus: "You don't speck I done dat kaze I was 'feared, duz you?"

Afore, which is still the common form in compounds, as *aforesaid*, is found frequently enough in Shakespeare and Ben Jonson. Stephano says of Caliban, "If he have never drunk wine afore, it will go near to remove his fit" ("Temp.," ii, 2, 78). It is used constantly by Craddock's mountaineers. "It air toler'ble high—higher'n I ever see it afore" (12). It does not appear that it is used much among the negroes, who prefer the simple "*fo.*"

Against, including the idea of time and preparation, is common in Shakespeare and the Bible.

> "I'll charm his eyes against she do appear"
> ("Mid. N. D.," iii, 2, 99, misquoted by Abbott).

"Let them wash their clothes, and be ready against the third day" ("Ex.," xix, 10 and 11). Mätzner gives examples down as late as Scott. E. A. Abbott says: "This is now restricted to colloquial language." It is frequently heard in such sentences as, "I'll be there against she comes;" as is also the abbreviated form *'gainst*, which is probably more common than the full form in colloquial language. An example of this can also be cited from our poet:

> "And see them ready 'gainst their mother comes"
> ("T. An.," v, 2, 20).

Bully.—This slang adjective occurs several times in the "Merry Wives," as also in one or two other plays:

> "Bless thee, bully doctor"
> (ii, 3, 18).

Bartlett gives a number of examples, one of which, from a Mississippi boatman's song, is this:

> "Now is the time for a bully trip,
> So shake her up and let her rip."

Chink, small coins. Who would have expected to find this word in Shakespeare? It is probably an onomatopoetic formation. It dates back prior to Shakespeare, who has:

> "I tell you, he that can lay hold of her
> Shall have the chinks"
> ("R. and J.," i, 5, 119).

The word is common here at the Vanderbilt University.

Dad, a child's word for *father*, occurs at least three times. The clown in "Twelfth Night" says:

> "Like a mad lad
> Pare thy nails, dad."

Uncle Remus' form, *daddy*, does not occur, so far as I know.

Divel is sometimes found in the old edition, as in "Merry Wives," i, 3, 61. Pistol says, "As many divels entertain." I have heard it pronounced this way by boys who were just beginning to use it as a by-word and were not bold enough with it to say plain *devil*. This tendency toward modification and softening is seen in a great many oaths, such as *by Gad*, *Gosh*, etc.

Foot-licker.—Although we have lost this word, which occurs in "The Tempest" (iv, 1, 218), "and I, thy Caliban, for aye thy foot-licker," we retain the idea and figure in our *boot-lick*.

For to with the infinitive, a vulgarism which we have in the lines:

> "Simple Simon went a fishing
> For to catch a whale,"

and in Joel Chandler Harris, "W'atsum-

ever's under dere's bound fer ter be squashed," is more common in the Elizabethan age.

Handkercher is a form of the word *handkerchief* which is sometimes heard, and I find it in "King John" (iv, 1, 42):

"I knit my handkercher about your brows,"

and in "As You Like It" (iv, 3, 98):

"This handkercher was stained."

The negroes contract it still further, as is shown by Uncle Remus (150), "Nigger wid a pocket-han'kcher better be looked atter," and by Unc' Edinburg (46), "Hitt look like kyarn nobody else tote dat fan an' pick up dat handkercher skusin o' him."

He and *she* are used as nouns. An example of the latter only will be given:

"Lady, you are the cruellest she alive"
("T. N.," i, 5).

This is very common among uneducated people, especially children, who say: "It is a *he*," etc. Bartlett says *he* is "used almost exclusively by some wives in Massachusetts and Connecticut when speaking of their husbands, instead of employing his name, or his relation to themselves." Here it might be considered almost a noun.

Heap.—"Richard III," ii, 1, 53:

"Amongst this princely heap, if any here,
* * * hold me a foe."

Here we see our modern use of *heap* for *crowd*, although the use of it in the two cases is perhaps not identical. At present we carry it much farther and speak of a "heap of time," or even as an adverb, "I am a heap better to-day."

Too-too (or too too) is one of the latest forms of nonsensical slang. Are we not immediately reminded of Hamlet's

"O, that this too too solid flesh would melt!"

The repetition seems to be for the sake of emphasis, and was not infrequent in Shakespeare's time.

Wee is colloquial in the United States. It occurs in "Merry Wives" (i, 4):

"He hath but a little wee face."

It is also a Scotticism.

Whatsome'er is found in "All's Well," and *whatsomever* in some readings of "Hamlet." This is similar to the formation of *howsomever* discussed above. The following example is from Joel Chandler Harris (64): "Brer Rabbit aint see no peace w'atsomever." Its use does not seem to be so general as is the case with *howsomever.*

Worser, a special double comparative, is used in "Hamlet" (iii, 4, 157):

"O, throw away the worser part of it,
And live the purer with the other half."

Compare "Uncle Remus," page 73: "Honey, dey ain't bin no wusser skeer'd beas' sence de worril begin." I have even heard, "He's gittin' wusser fasser (or faster)."

The subject of abbreviations deserves consideration. In spoken language especially do we find these shortened forms; and among the uneducated, whose only knowledge of language is through the ear, the forms constantly occur without being recognized as such. For instance, a negro will say *s'pose* all his life without once thinking that he is using a contracted form of *suppose.* Some of these abbreviations find their way into print and are sanctioned by good usage, but they are much more frequent in conversation. In the drama we should expect to find written language coinciding more nearly with spoken language than in any other kind of literature, and especially is this true of comedy. And so we find in Shakespeare a great many contractions and abbreviations which are still common. I shall endeavor to point out a few parallel cases between him and some of our modern dialect writers.

Coz occurs, as all know, in several of the plays. It is still used by some in the address of letters, etc., but is not in good taste.

'Fore God, an Americanism, according to Bartlett, occurs twice in "Othello," Act ii, Scene 3:

"'Fore God, an excellent song."

It is also found in Ben Johnson. The negroes generally pronounce it *'fo'*: "'Fo' God! I specks dey done kill Marse Chan" (34).

'Gainst, as used by Shakespeare, has

already been quoted under the head of *against*. The spelling is different in Page: "So, when Marse George run for de medal, * * * Mr. Darker he speak 'ginst him" (42). This, of course, is confined to the uneducated.

'*Gin*, the old form of the verb *begin*, written both with and without the apostrophe, occurs frequently.

> "The glow-worm shows the matin to be near,
> And gins to pale his ineffectual fire"
> ("Ham.," i, 5, 90).

And again:

> "Gan to look
> The way that they did, and to grin like lions."

In "Meh Lady" (79) we have, "You cyarn keep 'em dyah long after de fish 'gins to run," and Uncle Remus says, "De sun 'gun ter git sorter hot, en Brer Rabbit he got tired." These quotations show three different forms of the verb.

Gree is another instance in which *a* is elided before *g*. "Merchant of Venice," ii, 2, 108: "How 'gree you now?" and "Taming of the Shrew," ii, 1, 299:

> "And to conclude, we have 'greed so well together."

Page says (127): "Hit don't do to 'gree wid wimens too much," and Harris, "Dey kep' sto', en had der camp-meeting times en der bobbycues w'en de wedder wuz 'greeble." Here again the word occurs in several forms.

'*Leven*, the colloquial abbreviation for *eleven*, occurs, as in "Winter's Tale" (iv, 3, 33), where the clown says, "Let me see: every 'leven wether tods." Besides omitting the *e*, the *v* is sometimes changed to *b* by ignorant people, thus making the word become '*leben*, just as *seven* becomes *seben*.

'*Mong* and '*mongst* are not uncommon abbreviated forms: "Then, howsoe'er thou speakst, 'mong other things I shall digest it" ("M. of V.," iii, 5, 94). "Meh Lady * * * used to look white 'mong dem urr chil'ns as a clump o' blackberry blossoms 'mong de blackberries" (79). With '*mongst* we have:

> "Now 'mongst this flock of drunkards,
> Am I to put our Cassio in some action"
> ("Oth.," ii);

and "Eve'y time Brer Fox go down ter his patch, he find whar somebody bin grabblin' 'mongst de vines" (100).

'*Oman* is Evans' pronunciation of *woman*. "Leave your prabbles, 'oman," "For shame, 'oman," etc. ("Merry Wives," iv, 1). The writer has heard it frequently from old people. "My ole 'oman waitin' for me," says Brer Buzzard (46).

'*Pear* is used in the quartos of "Hamlet" (iv, 5, 151):

> "It shall as level to your judgment 'pear
> As day does to the eye."

If this be the correct reading—and it seems to me far preferable to *pierce*—it still has its hold in the negro dialect, as is witnessed every day, and is shown by both Harris and Page. "'Pear ter me like ev'eybody done year 'bout dat," says Uncle Remus (206); and we know that one evening about sunset Unc' Edinburg's master "'*peared* to be going." Examples could also be given from Miss Murfree and R. M. Johnston, but, as every one is familiar with the usage, they are unnecessary.

'*Stroyed* is used by Antony when he says, "What I have left 'stroyed in dishonor," and "Miss Charlotte kyarn do nuttin but cry * * * 'cause she done lost Marse George, and done 'stroy he life," is quoted from Page.*

MAD AS A HATTER.

The saying "Mad as a Hatter" has nothing to do with hat-makers or sellers. "Mad" in Anglo-Saxon means violent, furious, angry, venomous, in which sense it is still used in the United States and in some parts of England. *Atter* in Anglo-Saxon is an adder or viper; this snake becomes infuriated when aroused, and a story is told of an angry adder chasing a boy for over a mile. "Mad as a hatter," thus, means "venomous as an adder." The transition from "an adder," or "an atter," to "a hatter" is easy.

"*Natter*" is the German word for viper. Halliwell's "Archaic Dictionary" gives

* The references are to the "Globe Shakespeare;" "Uncle Remus: His Songs and His Sayings," by Joel Chandler Harris (Appleton, 1888); "In Ole Virginia," by Thomas Nelson Page; and "In the Tennessee Mountains," by Charles E. Craddock. The other references are stated, as are also the most important authorities.

the word "nattered," "ill-tempered," derived probably from the Old English *nedder* or *nadder*, an adder. Halliwell gives also the word "gnattery," meaning in some parts of England "irritable." "Gnat" may perhaps be called "gnatter" in some localities, and thus the proper form of the saying be "Mad as a gnatter." "Nattering" is an old Cumberland expression equivalent to "nagging." The two words may come from the same source.

In Cambridgeshire a peculiar species of toad, which crawls instead of hopping like other toads, is called a "natter-jack," perhaps originally an adder-jack, derived from the English *adder* or German *natter*.

Two other far-fetched explanations of the proverbial saying have been suggested. One is that it is a corruption of the French comparison of a well-minded or incapable person to an oyster (huître): "Il raisonne comme une huître"—"He reasons like an oyster." *Huître* may have become *hatter*, as "c'est la chose" ("that's the thing") has become "that's the cheese," through sound making more impression than signification.

The other theory is connected with the poet, William Collins, whose father was a hatter of Chichester, Sussex. The poet was subject to fits of melancholy madness, and was for some time confined in a lunatic asylum at Chelsea. The other lunatics, learning that he was the son of a hatter, originated the familiar saying. The authority for this explanation is the *Antiquary*, December, 1876.

QUERIES.

The Ahkoond of Swat.—Can you give me a poem of this title by the late George Lanigan? FRANK E. MARSHALL.

PHILADELPHIA, PA.

A gentleman on the editorial staff of the Philadelphia *Record* has kindly furnished the following facts:

"Shortly after his death all of the short poems by George T. Lanigan were sent out to Chicago to the head of a publishing house, the name of which escapes me at this moment. He was a personal friend of the family, and so prevailed upon them to give him the cherished literary remains, with the intention of issuing the poems in book form. But the firm failed; their property was seized by the Sheriff and sold, and Lanigan's poems were irretrievably lost in the confusion that ensued.

"It is strange, but every fragmentary rhyme written by Mr. Lanigan has thus perished, except 'The Ahkoond' and 'The Young Orlando,' to be found in 'Play-Day Poems,' edited by Rossiter Johnson.

"'A THRENODY.

"'The Ahkoond of Swat is dead.'—London papers of January 22.

"'What, what, what,
What's the news from Swat?
Sad news,
Bad news,
Comes by the cable led
Through the Indian Ocean's bed,
Through the Persian Gulf, the Red
Sea and the Med-
Iterranean—he's dead;
The Ahkoond is dead!

"'For the Ahkoond I mourn;
Who wouldn't?
He strove to disregard the message stern,
But he Ahkoodn't.
Dead, dead, dead;
(Sorrow Swats!)
Swats wha hae wi' Ahkoond bled,
Swats whom he hath often led
Onward to a gory bed,
Or to victory,
As the case might be,
Sorrow Swats!
Tears shed.
Shed tears like water,
Your great Ahkoond is dead
That Swat's the matter.

"'Mourn, city of Swat,
Your great Ahkoond is not,
But lain 'mid worms to rot.
His mortal part alone, his soul was caught
(Because he was a good Ahkoond)
Up to the bosom of Mahound.
Though earthy walls his frame surround
(Forever hallowed be the ground!)
And say, "He's now of no Ahkoond!"
His soul is in the skies—
The azure skies that bend above his loved
Metropolis of Swat.
He sees with larger, other eyes,
Athwart all earthly mysteries—
He knows what's Swat,

"'Let Swat bury the great Ahkoond
With a noise of mourning and of lamentation!
Let Swat bury the great Ahkoond
With the noise of the mourning of the Swattish nation!
Fallen is at length
Its tower of strength,
Its sun is dimmed ere it had nooned;
Dead lies the great Ahkoond,
The great Ahkoond of Swat
Is not!'"

White Thistle.—What is the legend of the white thistle? PENMAN.

BOSTON, MASS.

It is said that on one of the weary nights, when the Virgin Mother and Holy Son were flying with St. Joseph into a strange land, shivering with fatigue and cold, Mary could go no further, but sank down upon the sand of the desert, with the Divine Child still clasped in her arms. At length St. Joseph discerned a cleft between two large rocks, which would be some shelter from the cold night wind; and having laid a mantle upon the ground, he placed the Virgin and Jesus there to rest.

At the foot of the rock a little flower was blooming, a lowly, humble thing that scarce a traveler would have heeded—a flower of a bright red hue. But that night, during the silence and stillness, when the only watchers were the gleaming stars in heaven above, Mary rose to give nourishment to Jesus, and as she nursed Him—singing a sweet low hymn to soothe Him to sleep—one drop of her milk fell on the lowly little flower which bloomed at her feet. From that moment its hue fled forever, but it was fairer and lovelier by far, for the little thistle had grown white as snow, and has so remained to this very hour, in remembrance of the night when Mary and the infant Jesus rested so very near it.

Angelus.—What is the Angelus that gives the title to Millet's picture? B. S.

NEW YORK CITY.

The Angelus is a prayer in honor of the mystery of the Incarnation, so called from the word with which it begins, *Angelus Domini, etc.* The hours at which the Angelus is to be said are indicated by the ringing of a bell, and they are morning, noon and night. It is said that up to the time of Louis XI (1472), the prayer was only repeated morning and evening. However, in the Province of Soissons the Angelus was repeated three times a day as far back as 1375. Lamartine says:

"C'est *l'angelus* qui tinte et rappelle en tout lieu
Que le matin des jours et le soir sont a' Dieu.
A ce pieux appel le laboureur s'arrîte,
Il se toure au clocher—il découvre sa tête,
Joint ses robustes mains d'ou tombe l'aiquillon,
Elève un peu son âme au-dessus du sillon,
Tandis que les enfants à genoux sur la terre
Joignent leurs petits doigts dans les doigts de leur mère."

If the last two verses of this description are omitted, it is a perfect description of the great painting.

Monday for Health, etc.—Where can I find a rhyme that begins in this way and goes on to describe all the days of the week?

P. L. SUMMESON.

OMAHA, NEB.

Possibly the following is what you want, but it will be noticed that it does not describe all the days, as Sunday is omitted:

Monday for health,
Tuesday for wealth,
Wednesday the best day of all.
Thursday for crosses,
Friday for losses,
Saturday no day at all.

Fed by a Pigeon.—What man of distinction is said to have been fed by a cat while in prison.

P. R.

Sir Thomas Wyatt, father of the poet Wyatt, was imprisoned in the tower of London, by Richard III, in whose presence he was racked. Tradition says that he was saved from starvation by a cat, which brought him a pigeon every day from a dove-cote near at hand.

Consistencie's a Jewell—Do you know where the following quotation is obtained:

"Consistencie's a Jewell."

THOS. WALTON.

CLEVELAND, O.

See AMERICAN NOTES AND QUERIES, Vol. i, pp. 214, 273, 286.

Baladite.—What is the meaning of the word Baladite? I do not find it in any dictionary.

T. C. SAMUELS.

POUGHKEEPSIE, N. Y.

The Baladites are a congregation of monks and (chiefly) lay brothers among the Maronites of Mount Lebanon. There are also some Baladite houses among the Melchite Greeks of the Uniate Church (Roman Catholics of the Eastern rite), and possibly also in some others of the Oriental Christian sects. The term Baladite is said to signify "native."

REPLIES.

Hatfield House (Vol. i, p. 227).—I think it safe to say that this house was named from the town, not the town from the house. Any English county history will give the dates and needed facts to settle this point. The name Hatfield, I imagine, may be derived from the root of *heath*, and may mean "heath-field."

JOEL.

PHILADELPHIA, PA.

Green Color for Bank Notes (Vol. iii, p. 177).—The green color for bank notes was first introduced by Tracy R. Edson, a former President of the American Bank Note Co., N. Y., who obtained a patent on it. The chief merits ascribed to green are its security and anti-photographic qualities.

JAMES MACDONOUGH,

President American Bank Note Co.

NEW YORK CITY.

At Ten a Child, Etc.—"He that is not handsome at 20, nor strong at 30, nor rich at 40, nor wise at 50, will never bee handsome, strong, rich, or wise" ("Outlandish Proverbs" in "Musarum Deliciæ; or, The Muses' Recreation." 1640. Reprinted, London, 1817). W. W. R.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Hand Running.—This expression, common in such sentences as "We won five games *hand running*," is the equivalent of the adverb "consecutively." Is "hand running" ever seen in literature, or is it thus far only colloquial?

WARDOUR.

Whiffet.—This word, in the sense of a very small dog, is found in only a few dictionaries. Colloquially, I have heard it also applied to very small or dwarfish persons. Some years since, there was a running race between dogs which came off near where I was. The dogs advertised to run were called "English *whippets*." Is *whippet* a genuine word? And is it the same as *whiffet?*

* * *

PHILADELPHIA, PA.

Authorship Wanted.—Can you inform me who is the author, and the title of poem, which the following quotations are contained in:

In Paris Every Woman's Claim, etc.—

"In Paris every woman's claim to ton
Depends upon
The team she drives, whether phaeton,
Landau or britzka."

The Loud Carts, etc.—

"The loud carts rattle in thunder and dust,
Gay fashion sweeps by in its coaches."

"CARRIAGES."

BURLINGTON, N. J.

Poem Wanted — *The Moolah of Kotal.*—Where can I find a copy of "The Moolah of Kotal," by George T. Lanigan?

F. E. MARSHALL.

PHILADELPHIA, PA.

Sweet Auburn.—Thousands of American tourists, while in London, stand reverentially beside the grave of Oliver Goldsmith in the old burial ground of the Temple, or curiously examine the room in Wine Office Court in which he wrote the "Vicar of Wakefield." But how many of all these thousands have ever visited the *locale* of the "Deserted Village?" Lissoy, the Auburn of the poet,

is on the road that runs from Athlone to Ballymahon, not more than fifty or sixty miles west of Dublin, yet there is nothing in Westmeath to attract strangers. The general impression is that when the "one only master," General Napier, grasped the whole domain, and dispossessed and removed the *cottiers* to make room for his projected improvements, the village was dismantled and effaced. It is said, however, that a descendant of General Napier afterward did something in the way of restoration. Be this as it may, I have heard that the ruined walls of the ale house, the "busy mill," and the "decent church" on the hill are still standing. Can any of the readers of NOTES AND QUERIES verify this statement?

CHARLES C. BOMBAUGH.

BALTIMORE, MD.

COMMUNICATIONS.

White Queen (Vol. iii, p. 308; Vol. iv, p. 32).—I am not quite satisfied with the suggestion that Charles I may be the "Bianc Re Di Scoz." I learn that St. Venanzio is the Italian name of St. Fortunatus, a French bishop and poet. There can be no connection between the saint's name and the career of Charles I, who was singularly unfortunate. Why should he be styled on the medal, "King of Scotland?" Though born in Scotland, Charles was never, in any marked respect, a Scottish king. His misfortunes came largely from his ignorance of Scottish affairs and the temper of the Scottish nation. If the reference was to him, would he not have been spoken of as King of England, or of Great Britain? Turning over Anderson's "Annals of the English Bible," where mention is made of Henry VIII and Anne Boleyn, I stumbled on this sentence: "On the day of her death the king put on *white* for mourning, and the very next day was married to Jane Seymour." No one would ever think of calling Henry VIII "The White King," nor expect to find any record of him on a Roman Catholic medal.

I think the medal needs further explanation. DOLLAR.

A Letter from R. D. Blackmore.—Any word from the author of "Lorna Doone" must be welcome, and I therefore send the following extracts from a letter received by Mr. Charles R. Ballard, of North Easton, Mass.

Mr. Blackmore says, referring to the popularity of "Lorna Doone" in America: "Sometimes it surprises me to find how many friends my simple pen provides, especially in the Coming Land." In reply to the question as to which of his stories he considers his best work, he says: "I am sure I don't know which of my books I like the best, or whether I like any of them much. * * * Perhaps, taken altogether, 'Alice Lorraine' is the best." He thinks there is "something rather childish" in "Lorna Doone," and says that his opinion is confirmed by good judges. There may be "something rather childish" in it, but "Men are but children of a larger growth," and so it is but natural that multitudes of men are in love with "Lorna Doone." Of the Greek motto on the title page, taken from the eighth Idyl of Theocritus, he sends, by request, the following neat translation, though he calls it a "rough but almost word for word version:"

> "Not for me the land of Pelops, not for me a pile of gold
> Be it to possess, nor to surpass the winds in speed!
> But beneath this rock I'll sing, and thee within my arms enfold,
> While I watch my sheep together toward Sicilian waters feed."

The great majority of the readers of "Lorna Doone" will be glad to see the above solution of the puzzle which has so long confronted them on the title page, for to them it must always have been, in more senses than one, "all Greek." John Ridd, according to his own confession, never could have translated it, and I think it would have puzzled his "oldest grandson." The more it is studied, the more appropriate will it appear as a motto for "Lorna Doone."

Of fruit growing—on which Mr. Blackmore is now said to spend more time than with his pen—he says there is no profit in it, Mr. Gladstone and others to the contrary notwithstanding. He adds: "All I make by the pen I cast away with the spade, and it is

not a 'great pile of gold,' for three-fourths of my readers (your fellow-countrymen) have me entirely gratis." This last assertion is doubtless true, and pity 'tis true!

Residenter (Vol. iv, pp. 21, 24).—The word is a well-established and every-day Scotticism. "An auld residenter" is a very common expression, and the word has a place in Dr. Jamieson's "Scottish Dictionary." Webster admits it as an English word. DOLLAR.

Brief Letters (Vol. iv, p. 48).—Emile Angier's letter is as clever as it is short:

"*Chere Madame:*—
"Mille rémerciments,
"Mille regrets,
"Mille amitiés.
"EMILE ANGIER."

R. G. B.

NEW YORK CITY.

Brief Letters (Vol. iv, p. 48).—Permit me to remark that in an effort to credit Talleyrand with "amazing brevity" in letter writing, the illustration given serves as an indictment for prolixity. In justice to the memory of Talleyrand, NOTES AND QUERIES should copy the originals more closely. The letter of condolence to the lady who had lost her husband was simply:

"Oh, Madame!
"TALLEYRAND."

The letter of congratulation upon her remarriage was:

"Ah, Madame!
"TALLEYRAND."

Only this and nothing more.

CHARLES C. BOMBAUGH.

BALTIMORE, MD.

Shortest Grace (Vol. iv, p. 43).—You have omitted Charles Lamb's grace, who, when he gave a party, used to look up and down the table, and then ask in his stuttering way: "Is there a clergyman present?" When the answer came "No," he bent his head and said, "Then, thank God." J. H.

PHILADELPHIA, PA.

Sloven, Shelving.—In parts of New England a rough one-horse farm wagon is called a *sloven*. In New Jersey a hay wagon or market wagon with shelves or removable frame of boards is called a *shelving*.

* * *

Tree-Lists (Vol. iii, p. 190).—There is another beautiful tree-list in the "Britannia's Pastorals" of William Browne, a contemporary of Shakespeare.

F. F.

TRENTON, N. J.

Chicago (Vol. iii, p. 273; Vol. iv, pp. 36, 56, 59).—In "Beyond the Mississippi," by Albert D. Richardson, p. 121, we find the following: "Passed beds of the wild onion many acres in extent. 'Chicago' is an Indian name for this plant."

H. R.

SCHENECTADY, N. Y.

Lockram (Vol. iv, p. 32).—The following from the *Nation* is of interest:

"*Lockram and Lockrum.*—A reference to the dictionaries of the English dialects should satisfy those who are in doubt about these words. Of the fabric called *lockram* there seems to have been a fine sort as well as a course. *Lockrum*, signifying "nonsense, gibberish, rigmarole," is common in the Midland counties, and thence, no doubt, was exported to the New World. Sometimes it is used attributively, as in Edward Ward's "Hudibras Redivivus" (1707), Vol. i, Canto ix:

"After he'd made a little Pause,
Again he stretch'd his *Lockrum* Jaws.
But now, says he, 'tis worth your Wonder
T'observe how th' Lord brings Tyrants under,
As Ahaz, Jeroboam, Saul,
Jehoram, and the Dev'l and all,
Who were so wicked, that they valu'd
Religion only as a Ballad."

"That Ward meant *lockram* is, however, a position which may find advocates. But, after all, until better informed, I am disposed to consider *lockram* and *lockrum* as one and the same word, with two senses, a primary and a figurative. In this case it may be compared with *bombast*, *buckram*, *fustian* and *shoddy*. Your obedient servant,

"F. H.

"MARLESFORD, ENG., Nov. 8, 1889."

Herbert's Poems (Vol. iv, p. 44).—"They go upon the score." Does this mean anything more than that the speech of parrots is to be credited to man? J. H.

PHILADELPHIA, PA.

Wye River.—The stream of this name in Maryland seems to have been named from its Y shape, and between its mouths lies Wye island. But "the babbling Wye" of England and Wales has nothing of the kind to account for its name, which may, nevertheless, have helped to suggest that of the Maryland river. This historic English stream is "the babbling Wye" of Tennyson, and "princely Wye," and goodly Wye," and "the wandering Wye," and "lovely Wye," of Drayton.

* * *

PHILADELPHIA, PA.

Yankee Doodle (Vol. iii, p. 161).—Following are some variants; in Massachusetts they once sang:

Lucy Locket lost her pocket
In a rainy shower;
Philip Cartaret he ran arter it;
And found it in an hour.

The Dutchman claims it as a low-country song of tithes and bonnyclabber, giving, it is said, as the original words:

Yankeo dedel, doodle, down;
Dedel, dudel, lanter,
Yanke viner, vooner, vown,
Botermilk and tasher.

BOSTON.

BOSTON, MASS.

The Golden Rose (Vol. iii, pp. 16, 69).—It is interesting to note that the Brazilians predicted evil to the Princess Isabelle should she accept the Golden Rose from the Pope; and that evil, or at all events misfortune, has come to her in the revolution that exiles her from Brazil. The Brazilians instanced, as warnings, the Empress Josephine of France and Queen Isabella of Spain. It is also worth noting that Joanna of Sicily, who received the rose from Urban VI, was defeated by her nephew, imprisoned and afterwards strangled; that Gonsalvo de Cordova, "the Great Captain," died in disgrace; that the Queen of Naples, widow of "King Bomba," was exiled with her son from Naples, and died in exile. R. G. B.

NEW YORK CITY.

BOOKS AND PERIODICALS.

The *Century* for December opens with a series of unpublished letters written by the Duke of Wellington, in his very last days, to a young married lady of England. These letters present the Iron Duke in a very attractive light—amiable and unpretending; the careful guardian of the children of his friend in their childish illness. Besides pictures of the Duke's residences, etc., there are three portraits of Wellington; the imposing full-length picture by Sir Thomas Lawrence being used as frontispiece.

The "personal interest" is very strongly continued in Joseph Jefferson's autobiography, which this month covers wide ground and goes into the most amusing details concerning "barn-storming in Mississippi," an interesting character called Pudding Stanley, Jefferson's Mexico experiences (just after the Mexican War), his reminiscences of the Wallacks, John E. Owens, Burton, etc.

Mr. Charles Barnard's illustrated article on "The New Croton Aqueduct" is the first full account of that marvelous and unique engineering work. A striking feature of this paper is Mr. Barnard's exposé of the frauds in the building of the aqueduct—the empty places in the masonry being shown by means of photographs.

The Rev. W. E. Griffis, the well-known authority on Japan, writes of "Nature and People" in that fascinating island—more of Theodore Wores' pictures being given in this connection. Mr. Wores' "An American Artist in Japan" in a recent number will be remembered.

The two celebrated French painters, Alfred Stevens and Gervex, give pictures of their "Paris Panorama of the Nineteenth Century," and tell how they came to construct the work, and their method of putting it on the canvas.

Professor Fisher begins his striking papers in this number on "The Nature and Method of Revelation," taking up at once the subject of "Revelation and the Bible."

In fiction we have Mrs. Barr's new novel, "Friend Olivia," Mr. Stockton's "The *Merry Chanter*," Hopkinson Smith's heroic story of "Captain Joe," founded on fact, and "The Taming of Tarias," by a new writer.

Besides the Christmas and other poetry of this number, Mr. Stedman has a poem inspired by Fortuny's famous "Spanish Lady," and accompanied by an engraving of the picture.

The chapters of the Lincoln Life deal with the fall of Richmond and Lincoln's visit to the abandoned capital. Mrs. van Rensselaer gives briefly her impressions of the French Exhibition, and the editorial pages come to the defense of civil service reform.

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NOTES.

CASTLES IN SPAIN.

Air castles are structures of the imagination; splendid things of fancy, that have no real existence, and we give them a "local habitation" in Spain because that country has no castles or châteaux; that is, as Cotgrave explains, in defining the meaning of the French phrase, "faire des châteaux in Expagne"—"there are but few castles in the mainland of Spain;" and he adds that the proverb is derived from the Grandees of France, who have been often "debauched by the Spanish promise, from the service of their Prince in hopes of great promotion in Spain."

Mme. de Villars said, "It is only in France that one builds castles in Spain." Kelley says of this expression, that although as a metaphor it is perfectly intelligible to

every one, the full import of the French proverb is not always understood, and its origin is frequently and mistakenly ascribed to the general belief in the boundless wealth of Spain after she had become mistress of the mines of Mexico and Peru. That this cannot be true (though plausible) is proved by the circumstance that, years before, the expression had appeared in the "Roman de la Rose," a poetical allegory begun by Guillaume de Lorris, in the latter part of the thirteenth century, and finished by Jean de Meung, in the early part of the fourteenth century:

"Lors fera chasteaus en Espagne,
Et auras joie de noient,
Tant cum tu iras faloient
En la pensée delitable,
Oú il n'a fors mensonge et fable."

Quintard says that the proverb dates from the latter part of the eleventh century, when Henri de Bourgogne crossed the Pyrenees at the head of a great number of knights to win glory and plunder from the infidels, and received from Alfonso, King of Castile, in reward for his services, the hand of that sovereign's daughter, Theresa, and the country of Lusitania, which, under his son Alfonso Henriques, became the Kingdom of Portugal.

The success of these illustrious adventures excited the emulation of the war-like French nobles, and set every man dreaming of fiefs to be won, and castles to be built in Spain. Similar visionary hopes had been awakened some years before, by the Norman conquest of England, and then the French talked of "Building castles in Albany," that is, in Albion.

"Je voys, je viens, le trot et puis le pas,
Je dis ung mot, puis après je le nye,
Et si bastis sans reigle ne compas,
Tout fin seullet les chasteaux d'Albanye."

Previous to the eleventh century, therefore, there were no castles built in Christian Spain, nor had the Saxons built any in England; indeed, the absence of such strongholds has been alleged as the reason for William's easy conquest of that country; the new-comers had to do their own castle building.

Another explanation of the French phrase is given by M. Eman Martin: "Du temps où les Maures faisaient leurs excursions en Espagne, il était défendu d'y edifier des châteaux dont ses ennemis auraient pu s'emparer, et où ils auraient cherché à se fortifier." Whether this expression was, or was not, derived from some such prohibition, it is worthy of note that the Germans have a very similar phrase, "Spanische Luftschlösser," and the Italians, too, say, "Far castelli in aria."

An anecdote is told of Bishop Wilkens, who was asked by the Duchess of Newcastle (the authoress of several plays and novels in the time of Charles II), how she could get to the moon without being able to stop on the way. His lordship replied, "Your Grace has built so many castles in the air that you could not fail to find one to rest in."

Among the "Lettres Spirituelles" of St. Francois de Sales, Bishop of Genoa, written about 1567, is one addressed "A Une Dame," on the subject of preparation for meditation and the fitting of one's self for a particular vocation. In it the good father says: "Attend only to that which is suitable, do not concern yourself with outside matters"—"De quoi sert il de bastir des châsteaux en Espagne, quis qu'it nous faut habiter en France?"

As we have "castles in Spain," so we have them in Asia; the same airy edifice that, like Aladdin's palace, vanishes like a breath.

"Et le songeur fait *châsteaux en Aise*"
("Menus Propos," par Pierre Gringroire).

The literature of the last few centuries contains an endless number of allusions to this fanciful architecture; it almost seems as if Watson (1560–1592) says, they "did build naught els but castles in the ayre."

Burton, in his "Anatomy of Melancholy" (1621), "sighs" to think how much time is lost in erecting the "castles in the air" that people "do build unto themselves;" and, again, in his "Abstract" of the same work:

"When I build castles in the air,
Void of sorrow, void of fear,"

confesses that he too indulges in this fascinating fabrication.

Before this, in 1576, in "The Steele Glass," George Gascoigne had written:

"And castels buylt above in lofty skies,
Which never yet had good foundation."

Charles d'Orleans, in the fifteenth century writes:

"Tout à part moy, en mon peuser m'enclos
Et fais châsteleaux en Espagne et en France."

And the same phrase is found in the following works: Sidney's "Defence of Poetry" (1595); Giles Fletcher's "Christ's Victory," Part ii (1588–1623); Massinger's "A Very Woman (1655); Herbert's "Synagogue" (1647); Sir Thomas Browne's "Letter to a Friend" (1605–1682); Colley Cibber's "Non Juror" (1717); Swift's "Duke of Grafton's Answer" (1667–1745); Broome's "Poverty and Poetry" (1689–1745); Shenstone's "Progress of Taste" (1714–1763); Fielding's "Epistle to Walpole" (1707–1754); Churchill's "Epistle to Lloyd" (1731–1764); Lloyd's "Epistle to Coleman." In recent days we have Gough's "Plea for Castles in the Air," and Collin's poem, "Castles in Spain," while all remember Bryant's well-known lines:

"But there is yet a region of the clouds
Unseen from the low earth—
The realm of castles in the air—then I looked and lo!
Stately palaces, Gothic or Greek,
Or such as in the land of Mahomet
Uplift the crescent, or, in forms more strange,
Border the ancient Indias."

WHENCE THE PROVERB, "TO GIVE THE SACK?"

"To give the sack" to a person in one's employ is to dismiss him; the meaning being, that as workmen usually bring their tools in a sack or bag, the presentation of that article to its owner, if made before his day's work were completed, would clearly intimate a desire to get rid of him.

The origin of the phrase has been traced by Gropius (who, however, is accused of being sometimes a little fanciful in his etymologies) to an old tradition, that when the "Confusion of Tongues" occurred, the word *sack* was the last syllable uttered by the workmen engaged in building the Tower of Babel, before they heard the "jangling noise of words unknown." It is noticeable that the word *sack* is the same in all languages: A.-S., *sacc;* O.H.Ger., *sak;* D., *zak;* Sw., *säck;* Dan., *säk;* Icel., *seckn;* Goth., *sakkus;* Lat., *saccus;* Gk., *sakkos;* Heb., *sak;* Jr. and Gael., *sak;* W. and Armor., *sach;* Corn., *zah;* Fr. and Pr., *sac;* Wall., *sak;* Sp., *saco;* It. and Port., *sacco;* Hung., *zsák;* and it is in this uniformity that Gropius finds the plausibility of the tradition; it being taken for granted that each workman must have had his (tool) sack returned to him before the general dispersion took place.

There are many cognate phrases, such as "to give one the bag," "to give the canvas;" the latter being a reference to the coarse cloth of which the sack or bag was made. To tell one "to pack up his orts," is to send him about his business (*orts* meaning crumbs, or fragments of food), to leave not a trace of himself behind. The French say, "Trousser vos quilles"—"pack up your ninepins"—using "quilles" as an example of private property least worth taking away, mere toys; expressed by Cotgrave, "to prepare for departure."

In the "Dictionnaire des Proverbs," by Quintard (1842), we find: "Donner à quelqùun son sac," with the definition, "C'est le congedier brousquement, le mettre dehors, le casser aux gages" (to dismiss one abruptly, to ship him, to cashier him). The latter expression is commonly used in reference to the dismissal of an officer from the army; as is the English "pack up your tatters and follow the drum," in allusion to the old practice of drumming a soldier out of a regiment.

There is a belief that the ladies of the Sultan's harem sometimes get "the sack;" that is, if their lord wearies of one of them, he has her sewn up in a sack and thrown into the Bosphorus.

The country beggars of Ireland and Scotland used to receive alms from the charitable in meat, potatoes, and other farming products, which they carried off in sacks and bags suspended around their bodies. The phrase "to give the sack" was therefore understood to imply that one discharged by his employer had no other resource than to become a mendicant—the carrier of a bag which was the emblem of the begging profession, an emblem for which modern beggars have substituted the familiar *basket.*

"The world may wag,
Since I've got the bag,
For thousands have had it before me,"

was the chorus of a very common song sung

by Irish beggars in the early part of this century, and is plainly alluded to in the following extract from a very stinging satire on Cardinal Wolsey, generally ascribed (perhaps erroneously) to Dr. Bull:

> "The clubbe signifieth playne his tyranny,
> Covered over with a cardinal's hatt,
> Wherein shall be fulfilled the prophecy,
> Aryse up jacke, and put on thy sacatt,
> For the time is come of bagg and walatt."

The Dutch have the expression, "Jemand den zak geeven," exactly equivalent to the English "give the sack."

The Germans have another phrase, "Einem ein Korb geben"—"to give one the basket"—which, though very similar, has a specific meaning that distinguishes it from a general idea of dismissal. It signifies a *refusal*, usually of a matrimonial character, and is parallel to our "give the mitten," both phrases implying that no engagement has been entered into (as is the case with "give the sack"), but that even the proposal of such is rejected. It is a curious fact that this use of the word *mitten* is almost the only survival of the Old English *mittent* (Latin, mittens) to *said*.

PROVERBS ABOUT ANIMALS.

(Vol. iv, p. 42.)

SUPPLEMENTARY.

Cats.—Harrison Weir has recently published an interesting, but badly written book, "Our Cats and All About Them." In it he gives a collection of proverbs about cats:

"A blate cat makes a proud mouse" (Scotch).
"A cat has nine lives, a woman has nine lives."
"A cat may look at a king" (Cornish addition) "if he carries his eyes about him."
"A cat's walk," a little way and back (Cornwall).
"A dead cat feels no cold."
"A dog hath a day" (Essex addition) "and a cat hath two Sundays."
"Ale that would make a cat talk."
"A half-penny cat may look at a king" (Scotch).
"A muffled cat is no good mouser."
"A piece of a kid is worth two of a cat."
"A scalded cat fears cold water."
"As gray as Granmum's cat."
"As melancholy as a cat."
"Before the cat can lick her ear."
"By biting and scratching dogs and cats come together."
"Care clammed (Hereford, starved) a cat."
"Care killed the cat, but ye canna live without it."
"Cats and Carlins sit in the sun."
"Cats eat what hussies spare."
"Cats hide their claws."
"Cry you mercy, killed my cat;" *i. e.*, better away than stay and ask pardon.
"Every day's no yule; cast the cat a castock;" *i. e.*, give the cat a cabbage stump.
"He can hold the cat to the sun;" *i. e.*, he is bold enough for anything.
"He looks like a wild cat out of a bush."
"He's like a cat; fling him which way you will, he'll not hurt."
"He's like a singed cat, better than he is likely."
"He stands in great need that borrows the cat's dish."
"He lives at the sign of the cat's foot."
"Honest as the cat when the meat is out of reach."
"How can the cat help it when the maid's a fool?"
"A cat in a poke."
"As quick as a cat up a walnut tree."
"Let the cat wink, and the mouse run."
"Like a cat he'll fall on his legs."
"Like a cat around hot milk."
"Little and little the cat eateth the stickle."
"Long and slender like a cat's elbow."
"Love me, love my cat."
"Never was cat or dog drowned that could see the shore."
"No playing with a straw before an old cat."
"Rats walk at their ease if cats do not them meese."
"Send not a cat for lard."
"So as cat is after kind."
"The cat's paw."
"That comes of a cat will catch mice."
"The cat and dog may kiss, but are none the better friends."
"The cat invites the mouse to her feast."
"The cat is in the cream pot;" *i. e.*, a row in the house (North of England).
"The cat is hungry when a crust contents her."
"The cat is out of kind that sweet milk will not lap."
"The cat would eat fish, and would not wet her feet."
"The cat sees not the mouse ever."
"The liquorish cat gets many a nap."
"The more you rub a cat on the back, the higher she sets her tail."
"The mouse rules it, where the cat is not."
"The old cat laps as much as the young."
"They agree like two cats in the gutter."
"They argue like cats and dogs."
"Thou'll strip it, as Stack stripped the cat when he pulled it out of the churn."
"Though the cat winks awhile, yet sure he is not blind."
"To grin like a Cheshire cat."
"To go like a cat on a hot bake stone."
"To keep a cat from the tongs."
"Too late repents the rat when caught by the cat."
"To love it as a cat loves mustard" (not at all).
"Two cats and one mouse, two wives in one house, two dogs and one bone, never agree."
"Well might the cat wink when both her eyes were out."
"Well wots the cat whose beard she licketh."
"What the good wife spares the cat eats."
"When candles are out all cats are gray."
"When the cat's away, the mice will play."
"When the weasel and the cat make a marriage, it is very ill presage."
"When the maid leaves the door open, the cat's in fault."

"Who shall hang the bell about the cat's neck?"
"You can have no more of a cat than its skin."
"He bydes as fast as a cat bound with a sacer."
"He is like a cat;" *i. e.*, not reliable.

"The cat, the rat and Lovel, the dog,
Rule England under one hog,"

i. e., Richard III, whose escutcheon shewed a hog, and his myrmidons, *Cat*esby, *Rat*cliffe, and Lovell, called a *dog* for euphony.

"Sick as a cat."

Mr. Weir also devotes a chapter to names connected with cats (*e. g.*, cat, a tripod, so called because, however it is placed, it stands firmly on its feet); another chapter to superstitions about cats, and still other chapters to games (*e. g.*, cat's cradle), to lovers of cats, weather notions about cats, etc.

Referring to Mr. Vance's article on "Animal Proverbs" (Vol. iv, 42), "He works like the very dragon" hardly refers to the mythical or semi-mythical dragon, but to the Prince of Darkness, who, though he is a gentleman, is noted for working hard, and is said never to sleep or rest from his work. R. G. B.

NEW YORK CITY.

INDIAN WORDS IN FRENCH CANADIAN.

(Vol. ii, p. 125.)

ADDENDA.

Agohanna, used in poetry and historical treatises. A term applied to the "King of Canada"—"Le Roy et Seigneur du pais qu'ils appellent en leur langue *Agouhanna*" (Lescarbot, p. 320).

Algique, used by Sulte ("Mélanges," p. 188); merely a French form of *Algic*, a word coined by Schoolcraft from an Indian root. A purely literary word.

Batiscan (Vol. i, p. 232).—Name found in Champlain and Lescarbot (p. 212).

Caïman (same as Fr. *caïman*, Eng. *cayman*, of West Indian or Arawak origin).—A literary word. De Gaspé ("Les Anc. Canad.," i, pp. 104, 106). Used also figuratively: "Et qu'a tu à répondre, petit *caïman*, pour te justifier?" (De Gaspé, i, 109). In use by the early French writers in America. La Salle (1682), in "Margry," p. 665.

Canadien, in use the sense of a "French Canadian," a native of the Province of Quebec. From the noun "*Canada*," which is of Iroquois origin. In the mouth of the people this is often "canayen."

Carnibales.—A curious corruption of "cannibales"—"Ah! les misérables *carnibales* (cannibales) dit mon défunt père" (De Gaspé, i, p. 47). The word has the same Carib-Arawak origin as English "cannibal."

Chouayens (Vol. i, p. 278).—In col. 2, l. 32, read "*n'a.*"

Hamac.—Literary word (of Carib-Arawak origin like French *hamac*, English *hammock*). Used by Le May ("Les Veng.," p. 256).

Jamaïque [E. Jamaica (Rum)].—"Un verre de *jamaique!*" (Le May, "Le P. de Ste Anne," i, p. 60). From the name of the island *Jamaica* (of native West Indian origin).

Matachias (Vol. ii, p. 3).—In col. 2, l. 51, read "*mataca wiak.*"

Nagane (Vol. ii, p. 31).—Add, "Une planchette de bois à laquelle on l'attachait formait la berceau du petit envant" (Ferland, "Histoire," i, p. 129). In col. 2, l. 1, read "espèces."

Ouragan (Vol. ii, p. 124).—In col. 2, l 45, read "*Ouragan.*"

Petun (Vol. ii, p. 63).—Add, "It is curious to find that in Ditmarsch, in the Holstein region, a favorite kind of tobacco is known as *Peter Obbe Mumm*, a popular disfigurement of 'Petum optimum,' the best tobacco."

Sacakoua (Vol. ii, p. 77).—Add the following early example of use: "Ils firent le *sacacayou*, la houée" (Recit de La Salle, in "Margry, Voy. des F.," p. 557).

Tabagie.—This word is found in the early French writers on Canada, Champlain, Lescarbot, etc. Lescarbot has "Ses compagnons qui faisoient *tabagie* (qui vent dire festin)" (p. 277) and (p. 479) "*tabaguia* mot des sauvages qui signifie banquet."

Tamarac (Vol. ii, p. 88).—Père Arnaud (in "Naturaliste Canadien," xv, p. 45) says: "Ils (les saŭvages) donnent aux choses des noms qui font connaître d'abord l'usage auquel on les emploie. Ainsi *apuiask*, l'érable, bois dont on fait les avirons; *hackmatak*, plutôt *ackmatuk* on *ackmestuk*, bois pour les flêches, pour les arcs, etc. Il en est de même pour le *tamarack*, bois dont on fait les casse-têtes, ou marteaux, etc. *Tamarack*,

tumakaur, même signification." In col. 2, l. 21, read "Tachés" for "Jache."

Tabac (Vol. ii, p. 88).—For a lengthy and able discussion of the word and its congeners, see the paper by Dr. A. Ernst, "On the Etymology of the Word Tobacco," in the "American Anthropologist," Vol. ii, pp. 133–141.

Touradi (Vol. ii, p. 99).—Add "Salmo *Touradi*, called by the Indians *Toag*" ("Canad. Nat. and Geolog.," iv, p. 208).

Wananish (Vol. ii, p. 100).—For "*wawanish*" read "*wananish.*"

Waupigan, a word used on the north shore of the Gulf and the Labrador region. "The common cormoran" (A. S. Packard, in "Bullet. of Amer. Geogr. Soc.," xx, 347). A. F. CHAMBERLAIN.

TORONTO, ONT.

ROBINSON CRUSOE.

A careful examination of Defoe's romance of the famous story of Robinson Crusoe will show a singular discrepancy between romantic history and geography. It is conceded by all critics of Defoe that he acquired the material for his romance from an English sailor, Alexander Selkirk, who was put ashore or wrecked, and lived for a number of years upon the island of Juan Fernandez, which is located in the *Pacific ocean*, off the coast of Chili. Why Defoe did not make his story of the shipwreck of Robinson Crusoe and Selkirk fit better is singular. Crusoe at the time he started on his voyage, which resulted in his long imprisonment on a desolate island, was a resident of Brazil, in the vicinity of the town of San Salvador. The story as given, says: "On September 1, 1659, I set sail from San Salvador, with a design to stretch over for the African coast, standing away to the northward upon our coast, when we came about ten or twelve degrees north latitude, which was the manner, of course, in those days, 'till we came to the height of Cape St. Augustine, from whence we kept off at sea and lost sight of land. Holding our course north-east by north, leaving the isle of Fernando de Noronha on the east, we passed the line in about twelve days and were by our last observation in seven degrees and twenty-two minutes north latitude, when a violent tornado took us quite out of our knowledge." After they had beaten about for twelve days the storm abated and another observation was taken. "We found we were in about eleven degrees north latitude and twenty-two degrees of longitude difference west from Cape St. Augustine, so that we had got upon the coast of Guiana, or north part of Brazil, beyond the river Amazon." The last observation showed them to be in "latitude twelve degrees and eighteen minutes," but no longitude is given. But after statements in the history show that he was wrecked upon an island near the mouth of the Oronoco river, probably one of the capes south-east of the island of Trinidad.

Years ago as a boy I had a Spanish book which was the story of Pedro Serrano, a Spanish mariner, who was wrecked and lived for many years upon the island of Tobago, which is close to Trinidad, and in the very vicinity of the Oronoco. The book I have lost in some way. If I recollect aright, there were seven others on the island with Serrano.

It is a well-known fact that the Indians on the Caribbean islands were addicted to cannibalism, while the inhabitants of the Pacific coast of South America were considerably advanced in civilization. It seems to me that Defoe has not only got the story of Selkirk, but that of Serrano, and blended them. And now for the geographical discrepancy. Defoe did not locate his story in the Pacific, but only took his character from that locality. If it is assumed he only had his model in Selkirk, and knew nothing of Serrano, are not the geographers and atlas makers at fault in calling Mas a Terra one of the Juan Fernandez islands, "Robinson Crusoe's" island jointly with "Selkirk's" island? Can any one give any data of the earliest placing of "Crusoe's island" in atlases? THOMAS LOUIS OGIER.

WEST CHESTER, PA.

QUERIES.

Seven Modern Wonders.—What are called the seven modern wonders of the world? P. T. CHASE.

WASHINGTON, D. C.

See AMERICAN NOTES AND QERIES (Vol. i, pp. 261, 299).—A recently published book by Charles Kent says they are:

"The steam engine, telegraph, photograph, sewing machine, spectroscope, electric light and telephone."

Postage Stamps.—When were postage stamps invented and by whom?

C. R. CARSE.

CHICAGO, ILL.

The postage stamp will celebrate its fiftieth anniversary next year. Its invention is due to printer James Chalmers, of Dundee, who died in 1853, and who finally, with his system, the adhesive postage stamp, conquered the whole civilized world. England, fifty years ago, introduced the postage stamp, and according to a decree of December 21, 1839, issued the first stamps for public use on May 6, 1840. A year later they were introduced in the United States of North America and Switzerland, and again, a few years later, in Bavaria, Belgium and France. One of the most important and valuable collections of postage stamps is in the German Imperial Post-office Museum, which contains over 10,000 postage stamps and other postal delivery devices.

I. H. S.—What is the meaning of these three letters when used in connection with churches? P. B. SANDERSON.

WILMINGTON, DEL.

These letters are said to stand for the Latin words:

Jesus Hominum Salvator.
In Hoc Salus.

They are to be found over the door of the Santa Croce in Florence, where they are said to have been placed, in 1347, by St. Bernandine of Sunna, at the end of the plague. In German the initials stand for

Iesus Heiland Seligmacher.

In Greek:

Ἰησους Ἡμετερος Σωτηρ

The nearest English equivalent is

Jesus Heavenly Saviour.

Names of the Months.—From what were the names of the months derived?

C. L. HALL.

NORRISTOWN, PA.

January is of Latin origin, from the word Januarius, named in honor of the "god," Janus, to whom this season of the year was sacred.

February was introduced by Numa Pompilius. The Latin word, *Februarius*, is derived from *februm*, which is of Sabine origin, according to Varro, and means a "purgative;" hence comes the noun Februra, which signified the Roman festival of lustration and expiation, celebrated on the 15th of the month, called, in consequence, February.

March is named in honor of Mars, the Roman god of war.

April, which is the part of the year in which the buds appear and the whole earth apparently opens, derived its name from the Latin, Aprilis, and that from Aperire, which means to open.

May is a name, the origin of which we owe to the Romans, in honor of Maia, the mother of Mercury and daughter of Atlas.

June is a name that all will readily think of when they read the history of the goddess Juno. In this month she seemed, from all accounts, to be greatly worshiped.

July is in honor of the great Roman, Caius Julius Cæsar.

August was named in honor of the great Roman Emperor, Augustus Cæsar. Before Cæsar's time we have no account of August, only as *sextilis*, meaning sixth, and this was formerly the sixth month of the year, which began in March.

September was the seventh month of the Roman year, and derived its name from the Latin word *septem*, meaning seven.

October being the eighth month of the year, derives its name from *octo*, meaning eight.

November is from *novem*, meaning nine.

December is from the Latin word *decem*, ten, it being the tenth month of the Roman year.

REPLIES.

Women Have Many Faults, etc. (Vol. iii, p. 8).—A variant of the above occurs in the "Musarum Deliciæ," London, 1640, as follows:

"WOMEN'S FAULTS.

"We men in many faults abound,
But two in women can be found;
The worst that from their sex proceeds
Is naught in words and naught in deeds."

W. W. R.

PHILADELPHIA, PA.

Sweet Eyes, etc. (Vol. iv, p. 45).—Perhaps your correspondent, "R. W. L.," is thinking of the lines in Tennyson's "Isabel:"

"Sweet lips whereon perpetually did reign
The summer calm of golden charity."

A. F. CHAMBERLAIN.

TORONTO, CANADA.

Where Shall Now the Wanderer Jaded, etc. (Vol. i, p. 311).—Your correspondent quotes the first verse of an English translation of a German song, as follows:

"Where shall now the wanderer jaded,
Weary of this life, recline?
In the East, by palm trees shaded?
Under linden on the Rhine?"

and asks if the English version is not by John R. Thompson, and requests the remaining verses. In "The City of Dreadful Night, and other Poems," by James Thomson (London, 1880), amongst other "translations from Heine," I find (p. 182), the following:

WHERE?

Where shall once the wanderer weary
Meet his resting place and shrine?
Under palm trees by the Ganges?
Under lindens of the Rhine?

Shall I somewhere in the desert
Owe my grave to stranger hands?
Or upon some lonely seashore
Rest at last beneath the sands?

Ever onward! God's wide heaven
Must surround me there as here;
And like death-lamps o'er me swinging
Night by night the stars burn clear.

This may perhaps help "A. C. G."

A. F. CHAMBERLAIN.

Dukite Snake (Vol. iv, p. 53).—This is a legend of West Australia. I have seen the red snake, but I do not know that it has the quality given it by popular belief. Any way, no one in West Australia will kill a Dukite.

JOHN BOYLE O'REILLY.

BOSTON, MASS.

Money Makes the Mare Go (Vol. ii, pp. 47, 70, 118).—A catch in "An Antidote Against Melancholy Made up in Pills" (London, Aprill 18, 1661) runs as follows:

"A CATCH.

"Wilt thou lend me thy mare to ride a mile?
No; she's lame going over a stile,
But if thou wilt her to me spare
Thou shalt have money for thy mare:
Oh say you so, say you so,
Mon(e)y will make my mare to go.

"THE ANSWER.

"Your mare is lame; she halts downe right,
Then shall we not get to London to-night:
You cry'd ho, ho, mon(e)y made her go,
But now I will perceive it is not so.
You must spur her up, and put her to 't,
Though mon(e)y will not make her goe, your spurs will do 't."

W. W. R.

PHILADELPHIA, PA.

White Queen (Vol. iii, p. 308; Vol. iv, pp. 32, 70).—St. Venanzio, or St. Venantius (A. D. 250), was subjected to many tortures by Antiochus, and was miraculously restored to life by an angel. He was a young man when he won the palm of martyrdom (see Brewer's "Dictionary of Miracles," pp. 13, 14). He is buried at Camerino, Italy, and the money of that place was stamped with his image and superscription. The White Queen is, undoubtedly, Mary Stuart. The French queens all wore white for mourning, and the epithet was given especially to Mary, when she appeared in her white apparel after the death of her first husband, Francis.

Through Mary Charles I was undoubtedly King of Scotland. He is known alike in prose and poetry as the White King. Still it is just possible that the medal may refer to what some consider the martyrdom of Mary Stuart, calling her "I Bianc Re," as did the Hungarian nobles, when they swore to die "Pro nostro rege, Marie

Theresa." Royalty perchance knows no sex. M. N. R.

LANCASTER, PA.

COMMUNICATIONS.

Charivari (Vol. i, pp. 8, 263, 288, 296, 297, 311, 312; Vol. ii, pp. 9, 12; Vol. iii, p. 82).—The following from the New York *Times* is pertinent to what has already appeared in AMERICAN NOTES AND QUERIES:

"HORNING.

"An Iowan has just been acquitted, upon a second trial, of the charge of having killed one of his neighbors while the neighbor was engaged in giving him what is called in the despatches a 'charivari,' but is more idiomatically known in some of the rural parts of our country as a 'horning,' and in others as a 'callithumpian serenade.' The horning is commonly the immediate sequel of a wedding. Sometimes it is a mere outburst of sunburnt mirth; sometimes it is a sort of social criticism upon a marriage which the wilder spirits of the neighborhood regard as unsuitable or otherwise objectionable. In the latter case it is distinguished by the extreme atrocity of the noises produced, and by the vigor and persistency with which they are maintained. The bridegroom, if of a timid nature, feigns to be pleased with the performance and invites his visitors inside. If he happen to be a spirited person he resents the intrusion, with such missiles as are convenient, to the doing of bodily harm upon the serenaders. The origin of the custom is lost in a remote antiquity. On the score of taste and decency, horning is brutal.

"All civilized persons must feel, therefore, that in resenting a 'horning,' even to the shedding of blood, Mr. Adams, of Iowa, deserved thanks rather than punishment. Nevertheless, a jury of his peers, or rather of the peers of the horners, found him guilty of manslaughter, and he was sentenced to imprisonment for seven years. On appeal the Court took the ground that horning was a barbarous outrage, from which any man had a right to protect his home, and ordered a new trial. On his second trial, the jury taking their instructions under this new view of the institution to which Adams' victim was a martyr, Adams was acquitted. A man who is capable of joining in a horning for amusement is necessarily a kind of spiteful yahoo. Mr. Adams is a public benefactor, and the abolition of horning would be very cheaply purchased by the sacrifice of a horner in every community in which the disgusting practice survives."

SCRIVENER.

NEW YORK CITY.

Dialect Forms.—*Empt*, for empty (verb transitive), is a not unfrequent rusticism in parts of New England.

All, for "all gone." Throughout a large part of Pennsylvania we hear the expressions, "The butter is *all*," "The coal is *all*," meaning "the butter is all gone," etc. This very remarkable solecism is apparently local, except as carried westward by migration. I imagine that it may have arisen somehow as follows: The house-mother at table warns the children that the bread or butter on the table *is all* (*i. e.*, all she has left), and from the expression *this is all*, the new misuse of the words may have grown by extension.

* * *

PHILADELPHIA, PA.

Pickaninny.—This negro word, meaning a child, I find used in "Pills to Purge Melancholy," a collection of songs of the day, published in London, 1719, as follows:

"A SONG.

"Dear Pinckaninny, if half a guinny
To love will win ye," etc.

While the spelling in the old version is not quite the same as the negro form, it would seem to be the same word. W. W. R.

PHILADELPHIA, PA.

Monday for Health.—Allow me to state that the rhyme describing the days of the week refers only to those upon which marriages may occur. Sundays are entirely left out as unlucky. This is the old understanding of the rhyme. R. W. L.

PHILADELPHIA, PA.

Leading Apes in Hell (Vol. ii, p. 224; Vol. iii, p. 288).—From the same source as the preceding quotation, I take the following lines from a song, which may be interesting :

> " Forbear, she crys, your fawning Lyes,
> I've vow'd to die a Maid.
>
> " *Celladon* at that began
> To talk of Apes in Hell," etc.

W. W. R.

PHILADELPHIA, PA.

Mascarene House (Vol. iv, p. 59).—I remember an old Mr. Mascarene whom I met in my boyhood, but I know nothing about any Mascarene house. I used the name as a good one in a story.

OLIVER WENDELL HOLMES.

Darwin's Nomenclature in French.—*Galignani's Messenger* says : " M. Alphonse Daudet's ideas of Darwinism, as shadowed forth in his play of ' La Lutte pour la Vie,' developed that weird word ' struggleforlifer,' and this has been improved upon by another writer introducing a still more formidable combination—' struggleforliferwomen '—besides an adjective in the expression ' la manie struggleforlifersante.' The *Vie Parisienne* takes exception to ' struggleforlifer,' or ' struggleforlifeur,' and observes that if you wish to say ' Lutteur pour la vie,' you must write ' Struggler for life,' whilst in writing ' Struggleforlifer,' you only say ' Lutte pour le viveur.' "

[ED.]

Dudes (Vol. ii, pp. 93, 118, 143).—The following from *The Critic* is indeed " delicious fooling :"

Nicholas E. Crosby writes as follows to *The Evening Post :* " Will it not surprise you and your readers to learn, as it did me, to discover that ancient Rome in the days of Terence had its ' dudes,' and called them even by the same name? In the ' Eunuchus ' of Terence, Act iv, Scene 4, l. 15, it is written :

> " Ita visus est
> *Dudum* quia varia veste exornatus fuit ;

which *literally translated into English*, would read : ' He seemed a dude, because he was decked out in parti-colored clothes,' or, *still more literally*, ' in a *vest* of many colors.' The fact that he was called Dudum rather than Dudus (masc.) implies much as to his general public estimation even in that early age. I can find no mention of him in Juvenal, where we might expect to find him above all other places. Perhaps Juvenal himself was a dude ; Rome was full of them then." The editor appends the following note to Mr. Crosby's letter : " Our correspondent omits ' Ita.' Perhaps he would construe it as nominative, and read : ' Ita seemed a dude,' etc. The personal accent here is interesting, and should be retained. Otherwise we are well content to leave the rendering, as a literal translation, ' to men's charitable speech.' "

* * *

PHILADELPHIA, PA.

Oddities of Noted People (Vol. iv, pp. 44, 53).—*Neander's Quill.*—In the number for November 23, allusion is made to strange sources from which authors or famous persons have drawn inspiration. One which I have not seen mentioned was Neander's quill, spoken of, I believe, in Schaff's sketch of Neander, and elsewhere.

A. W. KELLY.

AUBURNDALE, MASS.

Balzac's Turkish Costume.—In one of Théophile Gautier's most charming books, " Portraits Contemperaines," is a lengthy description of the method pursued by Balzac in writing his novels. The great master clad himself always when writing in a complete Turkish costume, wrote only at night and under the stimulus of strong black coffee. It is an interesting fact that on one occasion he prevailed upon Gautier to try the night time and coffee part of his scheme, and it was under these circumstances that " La Morte Amoureuse " was composed. This story has been admirably translated by Andrew Lang and Lafcadio Hearn, and is said to have furnished Doré with the suggestion for his celebrated picture, " The Neophyte." [ED.]

The King of Cotswold.—The following note to page 75 of "The Autobiography of Edward, Lord Herbert of Cherbury," edited, with an introduction, by Will H. Dircks (London, Walter Scott, 1888), may be of interest:

"Grey Bridges, Lord Chandos, made Knight of the Bath in 1604. He was dubbed, for his hospitality and magnificence, the *King of Cotswold.*"

A. F. CHAMBERLAIN.

TORONTO, CANADA.

Dialect Forms (West Indian).—*Duppy*, a ghost—Barbadoes.

Jumby, a ghost—St. Croix.

Doodledoo, a plant, the *Poinciana pulcherrima*, "pride of Barbadoes," or "flower-fence." It is a plant of exceedingly ill omen in St. Croix. The flame-tree, *Poinciana regia*, is the "giant doodledoo." Both are remarkably beautiful plants.

Overlook.—This Shakespearean word, denoting bewitchment in an evil sense, is used by the West Indians, sometimes at least, in the sense of a beneficent charm. The vine-like climbing plant *Canavalia gladiata* is venerated by the superstitious blacks, and is often planted in gardens as a charm against evil. It is called *overlook* in some places.

C. W. G.

PHILADELPHIA, PA.

West Indian Superstitions.—No one with a wound or sore may look upon the dead; if he does, the sore becomes incurable. The rum used in washing a dead body is regarded as a sure cure for sore eyes. A stroke with the hand of a corpse will cure all pains and swellings. If a candle or lamp shine upon a dead person's face, death will soon come to the person who carries the light. Rain during a burial is an excellent sign. If one measures his own height by a rod which has been used in measuring a corpse for the coffin, he will himself die very soon. Warts rubbed with stolen meat will soon fall off (*Nevis*). A stye or "cat-boil" rubbed with a wedding-ring will disappear. Persons born with a caul can see spirits. The lilac or "hag-bush" is a common charm against evil spirits. The *Stephanotis* plant is a very unlucky thing to have about. Guinea pigs bring specially bad luck. If the black carpenter bee buzzes near you, you will hear ill news. The creeper (a bird) *Certhiola plaveola* brings illness or trouble (*St. Croix*). The ground-dove of Barbadoes, if seen on a house, is a sure sign of death. The black witch (a bird, *Crotophaga ani*) is not only ominous of direful ills, but is a transformed spirit of hell. A spider should never be killed (I have heard this even in Philadelphia). A procession of black ants presages a funeral. One kind of cricket is a sign of money coming; another is a forerunner of sickness. If you enlarge your house, death will soon follow. It is a dangerous thing to repair the fence of a family burying ground, for some one of the family is sure to die ere long. To upset a calabash in a boat is a fearfully bad sign (*St. Vincent*). To open an umbrella in a house brings trouble. To give away scissors is to cut love, but if you give at the same time a crooked pin, no loss of love follows. A horse neighing at the door is a sign of approaching grief. Children ought to be baptized with rain water, since it comes to us directly from heaven.

C. W. G.

NEW JERSEY.

The Banner of the Sea (Vol. iv, p. 54).—The following letter explains itself:

HONESDALE, PA., December 6, 1889.

MR. W. H. GARRISON:

My Dear Sir:—* * * I thank you for the opportunity offered me to present a note to the public through the medium of your journal. * * * I cannot do better than to refer you to the enclosed editorial clipping from the *Pittston Gazette*, the paper that first called attention to the identity in title of the two songs and reprinted Mr. Williamson's poem as a matter of literary curiosity.

Sincerely yours,

HOMER GREENE.

The clipping referred to is the following:

"MR. GREENE'S POEM.

"When the *Gazette* first noted the similarity existing between the finished poem of Homer Greene and the forgotten song by Brainard Williamson, each of which bore the title of the "Banner of the Sea," it was with no intention of reflecting upon Mr. Greene's integrity as an author. None but

a confirmed dyspeptic could discover evidences in the latter poem of an attempted imitation or borrowing of the earlier. It is with regret, therefore, that we read in a Scranton contemporary a paragraph which would seem to be a thrust at the honor of the lawyer poet of Honesdale. It has come to be a supposed mark of extreme penetration and acumen, these days, to affect a discovery of literary plagiarism. Mr. Greene has already been a much-belabored victim of this silly and unjust fad. There is not a writer in contemporary letters who needs a defender less than he. But in justice to ourselves we wish to explain that the citation in these columns of the coincidence of the two poems was made purely and solely in its literary interest. Any other interpretation is unwarranted, unfair and ridiculous."

Parallel Passages.—

"His great bright eye most silently
Up to the moon is cast."
(Coleridge, "The Ancient Mariner").

"For his great crystal eye is always cast
Up to the moon."
(Sir John Davies' "Orchestra," 1596).

Both these poets are speaking of the sea. The two passages cited above are most interesting to compare, and it seems impossible that Coleridge's lines could have been written without some recollection of Sir John Davies'.

C. W. G.

PHILADELPHIA, PA.

Lockram (Vol. iv, pp. 32, 71).—This word occurs in "Choyce Drollery" (London, 1640; edited and reprinted, in 1877, by J. W. Ebsworth, M. A. Cantab.), in the following verses:

"A PITIFUL LAMENTATION.

"My mother hath sold away her cock
And all her brood of chickins,
And hath bought her a new canvasse smock
And righted up the kitchin.
And has bought me a *Lockeram* bond (*i.e.*, band)
With a v'lopping pair of breeches," etc., etc.

Mr. Ebsworth, in his notes on the above, says: "Lockram, a cheap sort of linen. See J. O. Halliwell's valuable 'Dictionary of Archaic and Provincial Words,' p. 525, edition 1874. To this and to the same author's 1876 edition of Archdeacon 'Nares Glossary' we refer readers for other words."

W. W. R.

PHILADELPHIA, PA.

Gazebo (Vol. iv, p. 53).—I find the following quotation in Thomas Hardy's "Mayor of Casterbridge," Ch. xxvi, p. 192: "Living in such a gazebo over the town." Note the single "*e*."

HENRY PHILLIPS, JR.

PHILADELPHIA, PA.

Thirteen at Table.—It has been often suggested that the narrative of the first eucharistic festival, with thirteen present, followed so soon by the crucifixion and by the suicide of Judas, may have given rise to the well-known superstition about thirteen persons sitting down at once to a meal.

J. L. CONOVER.

PITTSTOWN, O.

BOOKS AND PERIODICALS.

The *Atlantic Monthly* for December opens with an article of interest to the antiquarian, and especially to the student of Old Boston. This paper is devoted to "The Old Bunch of Grapes" Tavern, one of the most famous New England hostelries of the last century, and Mr. Bynner gives an amusing account of the various events which took place within its hospitable walls. Mr. Henry Van Brunt's paper on "Architecture in the West" tells about the difficulties which Western architects have to struggle against, and the new school of architecture which is gradually arising to solve the problem of making art keep step with progress without losing the finer and more delicate artistic sense. Prof. N. S. Shaler, of Harvard College, contributes a paper on "School Vacations," and Mr. William Cranston Lawton, whose articles on the Greek drama have been among the best literary papers the *Atlantic* has lately had, writes about "Delphi: The Locality and its Legends." Miss Hope Notnor has a second paper on the romantic lives of the "Nieces of Mazarin;" and "Latin and Saxon America" (the relations of this country with South American countries) forms the subject of a paper by Mr. Albert G. Browne. Beside one or two other articles there are reviews of the "Life of William Lloyd Garrison" and th "Century Dictionary," and these, with the usual departments, conclude a number of solid value.

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NOTES.

ST. ANTHONY OF ITALY.

The fifth of the famous champions of Christendom is St. Anthony of Italy:

The following in brief is the account of this celebrated personage as given in "Chambers' Encyclopædia:" "St. Anthony, surnamed the Great, and also called Anthony of Thebes, the father of Monochism, was born about the year 251 A.D., at Koma, in Upper Egypt. His parents bestowed a religious education upon him. He sold all his possessions and gave it to the poor and then withdrew into the wilderness. When thirty years of age, he penetrated further into the desert and took up his abode in an old ruin on the top of a hill, where he spent twenty years in most rigorous seclusion. In 305 he was persuaded to leave his retirement, and founded the monastery of Faivum, near Memphis. In 311, he went to Alexandria,

in hope of obtaining martyrdom. He died in 356, at the age of 105 years. The Roman Catholic Church celebrates his day on January 17."

Mrs. Clements, in her book of "Legendry," says: "St. Anthony was an Egyptian, and at eighteen was left an orphan with a sister. He had great rank and wealth. One day he entered a church and heard the words, 'Every one that forsaketh houses, brothers, sisters, or fathers or mothers for my name's sake, shall receive a hundredfold;' and on another occasion he heard the words, 'Sell all thou hast and give to the poor.' He was so impressed with these words that he divided his wealth with his sister and gave his share to the poor and became a hermit."

Butler, in his "Lives of the Saints," says: "From St. Anthony's youth to extreme old age, he always maintained the same fervor in his holy exercises; age to the last never made him change his diet, nor his manner of clothing, yet he lived without sickness, his sight was unimpaired, his teeth were only worn, and not one was lost or loosened. He wrought many miracles, especially in the curing of the "Sacred Fire," since called "St. Anthony's Fire."

The story of this famous saint, as given in the old book, "Lives of the Seven Champions of Christendom," published in 1687, says of him: "It was the same time of the year when the Earth was newly decked with the Summer's livery, when the Noble and Heroical-minded Champion, St. Anthony of Italy, arrived at Thracia, he having been liberated from the Enchantment of the Lady of the Woods, Kalyb, by St. George of England. He spent seven years in Travel in Thracia, to the honor of Country, the glory of God, and to his own still lasting memory. For after he had wandered through the Woods and Wildernesses, by Hills and Dales, by Caves and Dens, and other unknown passages, he arrived at last upon the top of an high and steepy mountain, whereon stood a wonderful huge and strong Castle, which was kept by a most mighty Gyant, under the cope of Heaven, whose puissant force all Thracia could not overcome, nor once attempt to withstand; but with the danger of their whole Country. The Gyant's name was Blanderon, his Castle of the purest marble-stone, his Gates of yellow Brass, and over the principal Gate were graven these verses:

"'Within this Castle lives the scourge of Kings,
A furious Gyant, whose unconquer'd Power,
The Thracian monarch in subjection brings,
And Keeps his Daughters Prisoners in his power.
Seven Damsels fair, this Monsterous Gyant Keeps,
That sings him Musick while he nightly sleeps.

"'His bars of steel a thousand Knights have felt,
Which for these Virgins' sake have lost their lives,
For all the Champions bold that with him dealt,
This most intestine Gyant still survives;
Let simple passengers take heed betime,
When up this steep Mountain they do climb.

"'But Knights of Worth and men of noble mind,
If any chance to travel by this Tower,
That for these Maidens' sake will be so kind,
To try their strength against the Gyant's power,
Shall have a Virgin's prayer both day and night,
To prosper them with good successful fight?

"After he had read what was written on the Gate, the desire of fame so encouraged him, and the thirst of Honour so imboldened his valiant mind, that he either vowed to redeem those Ladies from their servitude, or die with honour by the fury of the Gyant. So going to the Castle Gate, he struck so vehemently thereon with the Pummel of his Sword, that it sounded like a mighty thunder clap, whereat Blanderon, suddenly started up, being fast asleep close by a fountain side, and came pacing forth of the Gate, with an Oak-tree upon his neck, who at the sight of the Italian Champion, so lightly flourished it about his head, as though it had been a light Curtle-ax, and with these words gave the noble Champion entertainment: 'What fury hath incrust thy overboldened mind thus to adventure thy feeble force against the violence of my strong Arms; I tell thee hadst thou the strength of Hercules, who bore the mountain Atlas on his shoulders, or the policy of Ulysses, by which the City of Troy was ruinated, or the mighty Xerxes, whose multitudes drank up the Rivers, yet all are too feeble, weak and impotent to encounter with the mighty Gyant Blanderon; thy force I esteem like a blast of wind, and thy stroke as a few drops of water. Therefore betake thee to thy weapon, which I compare to a Bulrush, for on this ground will I measure out thy grave, and after cast thy feeble Palfry with one of my hands, headlong down this steepy mountain.'

"Thus boasted the Vain-glorious Gyant upon his own strength. During which time the valerous hardy Champion had alighted from his Horse, where after he had made his humble supplication to heaven for his good speed and committed his fortune to the Imperial Queen of destiny, he approached within the Gyant's reach, and they both layed about them with vehement blows. At last Blanderon was compelled to ask the Champion's mercy, and to crave at his hands some respite of breathing; but his demand was in vain, for the Valiant Knight supposed now or never was the time to obtain the honour of the day, and therefore rested not his weary arm, till the Gyant for want of breath and through the anguish of his deep-gashed wounds was forced to give the world a farewell, and the valiant Champion struck his head from his body.

"The brave Champion was so overcome by his fearce combat that he lay upon the ground, chilled by the cold of the approaching night, and was all most within the pale of death. The Fair Rosalinde (one of the daughters of the King of Thracia, being a prisoner in the Castle) by Chance looked over the Walls and espied the body of the headless Gyant, and likewise by him a Knight unarmed, and as she thought dead. She hastened to the Knight and with a Bar of Precious Balm, she poured some into his wounds, who after some few gasps and sighs, raised up his stiff Limbs from the cold Earth and at last having recovered his senses, espied the Thracian Damsal, who after many kind salutations, took him by the hand and lead him into the Castle, where he slept soundly. In the morning the Lady Rosalinde discovered to him all the Castle and finally lead him to a broad Pond of Water which was as clear and smooth as Crystle whereon swam six milk-white swans, with Crowns of Gold about their necks. 'These six swans most honourable Knight are my sisters, who were turned into this shape to protect them from the Gyant who had taken us prisoners, but he kept me to amuse him with sweet music.' After reciting her story the Noble Champion and the Thracian Lady, started for her Father's Court, after having locked the Gates of the Castle. They told of the Battal with the Gyant and of the rescue by the Noble Champion and then the King and a great train set out for the Castle, but leaving the Noble Champion and the fair Rosalinde behind them. During which time he declared his love to her, and asked her to join him in his fortunes, and honors. The fair Damsel nothing loath, for she was deeply enamored to the Knight of Italy, consented, and they started forth from the Thracian Court."

The account of their wanderings and adventures are told, and their final arrival at the Court of the Emperor of Constantinople. Finally St. Anthony desired to see Italy, and the following is the recital of his last adventure:

"The Noble Knight after a long rest at the Court of Constantinople set forth for his own Country, and after a long journey came to the City of Rome, where the Emperor Donitian kept his Court, the City being then in her chiefest pomp and glory. The Champion being desirous of seeing the monuments of fame, walked up and down the streets with admiration. He beheld the Temple of the twelve Sybils, a most miraculous building, the house of Remus and Romulus, and spent days in viewing the tombs of the Martyrs, and finally came to a Chapel dedicated unto himself, called 'The honour of St. Anthony,' wherein was portrayed in alabaster pictures the true forms of all the Champions of Christendom, with the stories of their Adventures. All of which when St. Anthony beheld, and knowing by Inspiration himself to be a man, with a meek mind embraced his own end, and never after departed the Chapel, but remained kneeling in the same upon the bare marble, making his orisons of repentance to the Eternal Deity until pale Destiny had cut off the threads of his old days. And thus being converted to mouldy Earth, the Emperor caused him to be intombed in the same Chapel, and over his grave, to be set a magnificent Chair, in which Chair for many years after the Roman Conquerors received their Laurel rewards of Martial Victory, under whose Banner and Name even to this day they make Adventures. So with high Honour and Fame both lived and dyed this praiseworthy Champion St. Anthony of Italy."

THOS. LOUIS OGIER.

WEST CHESTER, PA.

QUERIES.

Burial Places of the Apostles.—Is it known where the Apostles are buried?

THOMAS C. SPENCE.

CHICAGO, ILL.

These are said to be authentic facts. All that now remains of the Apostles of Christ are in the following places: Seven are in Rome, namely—Peter, Philip, James the Lesser, Jude, Bartholomew, Matthias and Simon. Three are in the kingdom of Naples—Matthew at Salerno, Andrew at Amalfi and Thomas at Ortona. One is in Spain—James the Greater, whose remains are at St. Jago de Compostella. Of the body of St. John the Evangelist, the remaining one of the twelve, there is no knowledge. The evangelists Mark and Luke are also buried in Italy, the former at Venice and the latter at Paduah. St. Paul's remains are also believed to be in Italy. Peter is, of course, buried in the church at Rome which bears his name, as are also Simon and Jude. James the Lesser's remains are in the Church of the Holy Apostles; Bartholomew's in the church on the island in the Tiber which bears his name. Matthias' remains are said to be under the great altar of the renowned Basilica.

Gulf Stream.—Is it true that the Gulf Stream has changed its position recently and that the excessive rains of the last two years have been the consequence? C. G. S.

EASTON, PA.

The foregoing question has been the subject of no little comment during the past year or two, and much of the literature published concerning it has been of a character that either misleads or exaggerates. That the position of the Gulf Stream has changed is certainly true; it changes not only with the season, but it also changes with the moon. Not only does its axis shift back and forth during the month and the season, but its temperature, velocity and density are equally capricious. These are facts that have been developed during Lieutenant Pillsbury's surveys, although they have been matters of speculation for many years. Futhermore, the drift of this current may be pushed in any direction or accumulate in almost any locality according to the direction and persistency of the wind.

But to assert that there has been any permanent change in the position and direction of the Gulf Stream during recent times, is to make a claim that is untenable. Possibly, in the future, the precession of the equinoxes may affect the axis and volume of the current, but even this is a matter of speculation. Possibly, too, the unusual accumulation near the eastern shores of the United States of abnormally warm water, that forms the drift of this current, may have had much to do with the sultry weather and excessive rains along the North Atlantic coast, but this is also, at present, a matter of speculation rather than science.

The surveys of Bartlett and Pillsbury have accomplished much, but there is still much to do in separating myths from facts, for there is probably no other feature of physical geography, concerning which idle speculation has become as closely interwoven with fact, as may be found in the literature of the Gulf Stream. Even at the present day there are not a few maps which still show the current making the circuit of the Gulf of Mexico! J. W. REDWAY.

Brat.—What is the origin of the word "brat?" E. V. SHORE.

CAMBRIDGE, MASS.

Max Müller, in his "Lectures on the Science of Language," says: "Brat is now an offensive term, even when applied to a child. It is a Welsh word, used to signify a rag." But "brat" is often used to and of children, as the professor states, as if some one in a *tantrum* would say to a mischievous urchin, "You little beggar" or "You little brat." But can any of the readers of NOTES AND QUERIES say what kind of a rag the Welsh call "brat?" Is it a "duster," or "dishcloth," or "rubber" used by polishers, or simply a piece of worn-out stuff fit only for the rag collector? Children's pinafores are often called "brats" and "pinnies," though occasionally they are named "bishops." Cowper,

in his "Winter Evening," calls them "bibs."

Of "brat," Dr. Johnson says: "Its etymology is uncertain; 'bratt,' in Saxon, signifies a blanket, from which, perhaps, the modern signification may have come." He says:

1. A child, so called in contempt.

He leads them like a thing,
Made by some other deity than nature,
That shapes man better; and they follow him,
Against us brats with no less confidence
Than boys pursuing summer butterflies.—*Shakespeare.*

This brat is none of mine;
Hence with it, and, together with the dam,
Commit them to the fire.—*Shakespeare.*

The friends that get the brats were poison'd too;
In this sad case what could our vermin do?—*Roscommon.*

Jupiter summoned all the birds and beasts before him, with their brats and little ones, to see which of them had the prettiest children.—*L'Estrange.*

I shall live to see the invisible lady, to whom I was obliged, and whom I never beheld since she was a brat in hanging sleeves.—*Swift.*

I give command to kill or save;
Can grant ten thousand pounds a year,
And make a beggar's brat a peer.—*Swift.*

2. The progeny; the offspring.—*Dr. Johnson.*

The two late conspiracies were brats and offspring of two contrary factions.—*South.*

Trisection of the Angle.—Will you kindly let me know, through the columns of your excellent journal, the history of the "Trisection of the Angle," or as much of the leading facts connected with the endeavor to solve the problem as your space will permit? I am anxious to get all possible information on the subject. Is the solution of the problem still considered an impossibility?

STUDENT.

DETROIT, MICH.

You will find all the facts for which you ask in Montucla's "Histoire des Recherches sur la Quadrature du Cercle avec une addition concernant les Problèmes de la Duplication du cube et de l'Trisection de l'Angle."

Theme of Lombardy.—What does this expression signify? P. CONARD.

CAIRO, ILL.

In the early Middle Ages a considerable district in Southern Italy was held by Lombard conquerors; somewhat later this, in part, passed under Byzantine sway, and was called the *theme of Lombardy;* it was ruled by an officer called a *catapan.*

Stincomalee.—In the notes to the first volume of Hartley Coleridge's "Poems," Vol. i, p. 166, occur these words: "The London University may have its day, but its day has not yet come. * * * Should a youth be introduced to a fair partner at a country ball as a collegian, and prove after all to be only a member of *Stincomalee*" etc. Why was the London University called Stincomalee? W. S. WATTS.

PITTSBURGH, PA.

The establishment of the *old* London University (now University College, London), was opposed by University men, clergymen and Conservatives, as being a Whig, and even a dissenting or non-religious institution. *Stincomalee* was a name suggested by that of *Trincomalee* in Ceylon, a place which at that time was much talked of. Its originally unsavory surroundings in London further influenced the nick-name.

The Ahkoond of Swat (Vol. iv, p. 67).—Who was the personage spoken of in Lanigan's poem, given as above? N. S. S.

GERMANTOWN.

Swat is the name of a valley and petty State north-east of Afghanistan. It takes its name from the river Swat, the Soastes of the ancient Greek geographers—an indirect tributary of the river Kabul. Its people belong to a race called Yusufzai. *Akhund* is the title of their rulers. The old line of princes, which till a comparatively late time ruled in Swat, claimed descent from Alexander the Great.

A Dancing Lord Chancellor.—What personage was made Lord Chancellor for his skill and grace in dancing? * * *

PHILADELPHIA, PA.

This story was told of Sir Christopher Hatton. He came to Queen Elizabeth's court to take part with other law students in

a masque, and his handsome person and gracefulness in a galliard so took the Queen's eye that she made him Vice-Chamberlain, and soon after Lord Chancellor. Thomas Watson called him "Damætas-flower of Arcady." Naunton called him "a mere vegetable of the court."

REPLIES.

Herbert's Poems (Vol. iv, pp. 44, 45).—*Love's a Weight, etc.*—A weight is used to hold fast things prone to stray; a sign or symbol, to assist in the perception of abstract or spiritual truth; *e. g.*, in the last case, the tokens bound upon the hands or between the eyes of the ancient Jews for a sign of God's guidance, or the pictures and other representations used by some Christians to assist devotion.

The thought condensed by Herbert into these figures seems to be that in the great congregation Divine love is present, and may be consciously realized without an intermediary to hold the heart of the worshiper, or to aid his spiritual discernment, love itself serving instead of a weight or a sign to the uplifted soul.

Of this whole passage from "The Church Porch"—really one, though quoted in two parts—the central idea is that God, especially and by promise, manifests Himself in the congregation of His saints, and it is questionable whether a simpler interpretation of the first lines is not preferable to the mystical one, however beautiful. When Herbert says:

> "* * * leave thy six and seven,
> Pray with the most," etc.

he appears to mean simply "Do not content yourself with small gatherings, or even with private prayer; go where heart may help heart, and natural coldness be kindled to warmth by the fervor of the great assembly, for there best can the soul come into communion with the Lord." M. C. L.

NEW YORK CITY.

REFERRED TO CORRESPONDENTS.

Jonson's Extempore Grace.—Hare says that "the Swan at Charing Cross was the scene of Ben Jonson's droll extempore grace before James I, for which the King gave him £100." What was it?

M. C. L.

NEW YORK CITY.

The Bitter End (Vol. iii, p. 177).—Solomon's Proverbs has, "Her end is bitter as wormwood;" Amos speaks of "The end thereof as a bitter day;" the books eaten by Ezekiel, and by St. John in the Apocalyptic vision, were sweet in the mouth and exceedingly bitter afterwards.

To some or all of these passages the expression no doubt refers, but can any one tell when and by whom it was first used in its present form? I have the impression that it is quite recent. M. C. L.

NEW YORK CITY.

A Lady in the Case.—In one of Gay's fables, "The Hare and Many Friends," occurs the couplet:

> "And when *a lady's in the case*
> You know all other things give place."

Is this the origin of our familiar phrase?

M. C. L.

NEW YORK CITY.

Authorship Wanted.—*Primroses by the River Brim, etc.*—A year or two ago, I read in the *Academy* (I think) a criticism of a volume of poems, in which these lines were quoted:

> "Primroses by the river brim,
> Dicotyledons were to him,
> And they were nothing more."

Can you tell me the name of the book and author?

LOUISA TRUMBULL COGSWELL.

WORCESTER, MASS.

The Horizon's Narrow Rim.—Will you please inform me where can be found the lines:

> "The horizon's narrow rim
> Bounded the universe for him,
> He thought the moon no bigger
> Than his father's shield."

C. D. M.

DAYTON, O.

COMMUNICATIONS.

Pudding.—Is it not possible that Carlyle had in mind these lines by Prior:

"Be of your patron's mind, whate'er he say;
Sleep very much; think little, and talk less;
Mind neither good nor bad, nor right nor wrong;
But eat your *pudding*, fool, and hold your tongue."

when he wrote *à propos* to Boswell, "*pudding* and that higher sort of *pudding* called praise?" I quote from memory. [ED.]

Apples of Sodom (Vol. iii, p. 307; Vol. iv, p. 39).—In "The Land and the Book," Dr. Thomson gives a large picture as well as a description of "El 'Osher, the Apple of Sodom," and says that it is the *Calotropis procera* of botanists.

M. C. L.

NEW YORK CITY.

Names of Cities (Vol. iv, p. 59).—Venice, the Bride of the Adriatic; the Lion of the Sea.

Lockram (Vol. iv, pp. 32, 71).—Another instance of the use of this word is found at p. 239 of "The Hutton Correspondence" (Surtees Soc., 1834), where, "in my sonne Jo. Hutton's accompts," for the year 1623, occurs the entry:

	£	s.	d.
ffor 10 ells of *lockrom* for 3 shirts	0	15	0

The evidence for the derivation of this word from *Locrenan*, the place name, is given by Skeat ("Etymological Dictionary"), *s. v. lockram*. Wright ("Dictionary of Obsolete and Provincial English," 1857) has, "*Lockram, s.* A sort of cheap linen," and "*Lockrum, s.* Nonsense; a rigmarole story. *Midland.*" A. F. CHAMBERLAIN.

TORONTO, CANADA.

Seriphos.—It is curious that this Greek island, which Perseus turned to stone by showing to it the Gorgon's head, now affords to America some excellent iron ore. Tramp steamers from Seriphos have several times brought cargoes of this ore to Philadelphia. BALBUS.

PHILADELPHIA, PA.

Cable Telegram.—In discussing the words "cable" and "cablegram," the "New English Dictionary" does not notice the expression *cable telegram*, which occurs twice in a letter from Sir George Étienne Cartier, a distinguished Canadian statesman, to Sir E. W. Watkin, dated Ottawa, 28th May, 1868. The letter is printed in full in Sir E. W. Watkin's "Canada and the States: Recollections—1851 to 1886" (London, 1887), from which I quote:

"I became aware of Her Majesty's intentions by a *cable telegram* to Lord Monck" (p. 469).

"A few days after came another *cable telegram*" (p. 469).

The earliest citation of *cablegram* in the "New English Dictionary" is "1868, *Daily News*, 26 Sept." The above citation of "cable telegram" may be of interest.

A. F. CHAMBERLAIN.

TORONTO, CANADA.

Anagrams in Science. — The generic name *Dacelo* (a bird) is an anagram of *Alcedo*, a king-fisher. *Ellagic* acid is anagrammatical of the French word *galle*, a nut-gall. *Comenic* acid is named, by anagram, from *meconic* acid. *Cotarnine* is in like manner from *narcotine; cotarnic* acid from *narcotic*. Will your correspondents kindly extend this list? CARTER.

PHILADELPHIA, PA.

Derivation of Chicago (Vol. iii, p. 273; Vol. iv, pp. 36, 53, 56).—It is not often that one ventures to disagree with so eminent a linguistic authority as Dr. Brinton. Before giving my reasons for so doing, I will clear the way a little by stating that I do not propose to commit what Dr. Brinton calls plain violation of Chipeway phonetics and derive the word in question from the *jikag* of Baraga, with its initial French-*j* sound, but from a Miami or a Chippeway word for skunk with an initial *sh*. My reasons are these:

The early French writers spell the name with an initial *ch* (= English *sh*). So La Salle (*Chicagoua*, 1682), and later Charlevoix *Chicagou*. See also. "Doc. Hist. of New York," v, 622 (*Chicagoe*); ix, 889 (*Chicagou*).

2. The early English pronunciation seems to have had the usual *sh*. "Lippincott's Pronouncing Gazetteer" (1855) gives *shekáw-go*.

3. There is some evidence to show that the town took its name from the river. See on this point, Charlevoix ("Journal Historique," Lettre xi); "Doc. Hist. of N. Y.," ix, 178; Margry ("Voy. des. Français sur les grands Lacs," pp. 550, 593). This is not, however, absolutely conclusive. If it were, it would militate against Dr. Brinton's proposed derivation.

4. It is interesting to find mention made in 1765 of "the people of the *Chicags*" ("Doc. Hist. of N. Y.," vii, pp. 785, 788).

5. It is by no means certain that in giving *jikag* with initial French *j* as the Chippeway word for pole-cat (skunk), Baraga was giving the pronunciation of that word which obtained in earlier, or even in modern times. The Chippeway words written with a French *j* by Baraga are often found recorded by other writers with the *sh* sound. Compare, *e. g.*, the following examples from Carver's "Travels" (Ed. Dublin, 1779):

Carver.	*Baraga.*
Call, teshenekaw,	(nind) *ijinikana*, (1) call him.
Grapes, shoamin,	jomin.
One, pashik,	bejig.
Nine, shongassou,	jangwasswi.

Baraga writes *joniia* (money), *jangwassiwi* (nine), *onijishin* (it is good); but Rev. E. F. Wilson ("Our Forest Children," June, 1889, p. 5), in the closely related Ottawa dialect, gives *shunia*, *shangaswi*, *onishishin*. Similar evidence might be brought forward from a vocabulary of some 600 words, which the writer of this note took down from the "Mississagas" of Scugog, with "Baraga's Dictionary" before him; and by citations from the Abbé Cuoq's "Lexique de la Langue Algonquine." Baraga is not even consistent with himself in the use of this *j* sound. The older Algonkin vocabularies, cited in "Archæologia Americana," Vol. ii, contain many examples of *sh* where Baraga writes j.

6. To consider Baraga's *jikâg* = skunk. While the word is thus written by Baraga, we find in the vocabulary, in Vol. ii, of Keating ("Narrative of Exped. to Source of St. Peter's River," etc., 1824), for skunk, in Sauk. *shekakw'a*, and in Chippewa *shekahk*. The Mississaga pronunciation is at present *shikág*. In some Algonkin dialects French *j* and sibilant *s* interchange. See Lacombe ("Grammaire de la langue des Cris," p. 2). This accounts for Cree *sikâk*, as compared with Baraga's *jikag*.

7. The conclusion I have arrived at is, that while the etymology of the word *Chicago* has not yet been definitely settled, the probabilities are in favor of the derivation from the word for skunk in Chippeway (or a closely cognate dialect), which to the ears of the early French and English travelers and settlers had an initial *ch* = *sh* sound. The "wild onion" theory depends on a cognate word. A. F. CHAMBERLAIN.

TORONTO, ONT.

Charing Cross (Vol. iii, p. 175).—The explanation of the name Charing as being a corruption of *Chère reine* ought not to be included among possible derivations. Queen Eleanor died in 1290, and there is record that in 1266 the Bishop of Landaff asked permission of King Henry III to reside there in the village then called *Cherringe*. Before Eleanor's death, King Edward I caused search to be made for treasure reported to be concealed in the old church of St. Martin's-in-the-Field, described in the order as "Juxta Charring."

Charing is classed as one of the three "*ings*" of Middlesex, its termination marking an undoubted Saxon name, Wapping being a fourth name, only possibly included in the list. M. C. L.

NEW YORK CITY.

Howsomever, Whatsomever (Vol. iv, pp. 17, 65).—These rustic forms of the words *howsoever* and *whatsoever* are not unknown to the older English literature. In King James' "Revlis and Cavtelis of Scottis Poesie" (as on p. 63, Arber's ed.) *quhatsumever* often occurs. N. S. S.

Nicknames of Distinguished Men (Vol. iii, p. 211).—Sir Richard Sackville (*temp.* Elizabeth) was called Fillsack, by reason of his great wealth (see Naunton's "Fragmenta Regalia," p. 55).

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287, 321; Vol. iv, p. 57).—Rosa Bonheur pets a tiny monkey. Beau Brummel had a dog "Gyp," whose virtues drew from his master the speech that he would rather save a dog than a man, if he could do but one, and *nobody was looking*. Henry Ward Beecher had a dog "Tommy" that he called "a gentleman in disguise."

The lamented Princess Charlotte, daughter of George IV, had a pet dog "Puff," that ran away and was advertised in vain at two guineas reward. His place was taken by a white Italian greyhound with cropped ears, originally destined by his master as a present for "the Empress Napoleon," probably Josephine, but captured with the vessel on which he had been embarked, and sent to King George, who, not caring for dogs, transferred him to Princess Charlotte.

M. C. L.

NEW YORK CITY.

Robinson Crusoe's Island (Vol. iv, p. 78).—In the Appendix of "Modern Facts and Ancient Fancies of Geography," Jacques W. Redway (D. C. Heath & Co., Boston), there is a discussion as to the locality of Crusoe's island, in which the writer takes the ground that Tobago and not Mas a Fuera or Juan Fernandez is the scene of Crusoe's adventures. There is no authority whatever for connecting Alexander Selkirk with Defoe's narrative.

Proverbs About Women (Vol. iii, p. 55; Vol. iv, p. 43).—Chaucer's ungallant lines on women as above are translated from a Latin couplet, which is quoted in Puttenham's "Arte of English Poesie" (p. 30, Arber's reprint). The Latin is as follows:

Fallere, flere, nere, mentiri, nilque tacere,
Hæc quinque vere statuit Deus in muliere.

"Deception, weeping, spinning, lying, and never holding the tongue,
These five faults God has certainly given to woman."

G.

Historical Puns.—The following list of puns may prove interesting: The Roman Bishop's famous compliment to the handsome Anglo-Saxon captives, "Not Angles, but angels," had greater results than its actual brilliancy might seem to merit; and St. Leo doubtless had no idea when he prayed to heaven to aid Rome against the invading Huns, "and hurl back these Tartars into the fires of Tartarus," that this punning prayer was to fix upon the unlucky "Tartars" (as they were then called) a nick-name that would never die.

Such puns have more than once played a formidable part in history. France expiated by the devastation of an entire province a coarse and clumsy play upon "corpse" and "corpulence" made by the French King in derision of his terrible neighbor, William the Conqueror. Charles V's jesting assertion that he could put Paris in his glove (gant), though meant only to indicate the superior size of Ghent to the Paris of that day, stung Francis I into the renewal of a languishing war. One of Louis V's upstart favorites was driven from the court by the biting pun that turned his new title of Marquis de Vandiere into "Marquis d'Avanthier" (the day before yesterday).

The epigrammatic brevity of Sir Francis Drake's celebrated but probably mythical despatch announcing the rout of the Armada, which consisted of the single word, "Cantharides," *i. e.*, the Spanish fly, has been twice paralleled in our own age. Sir Charles Napier and Lord Dalhousie respectively announced the annexation of Scinde and that of Oude in one word apiece, "Peccavi," I have sinned (Scinde), and "Vovi," I have vowed (Oude). Equally historical is the bitter pun that changed the name of the sluggish Admiral Torrington to "Admiral Tarry-in-town."

Napoleon (who was no man for light jesting) is credited with only a single pun, and that a rather poor one. During his great Italian campaign of 1796–7 he replied to a lady, who wondered to find such a famous man so young. "I am young to-day, but to-morrow I shall have Milan" (*i. e.*, "milleans," a thousand years). A much better joke was that made on the great conqueror himself by an Italian countess, who, hearing him say, "All Italians are traitors," replied, pointedly, "Not all of them, but a good part" (Bou-na-parte). Equally neat,

and even more grimly significant, was Bismarck's answer to a person who was speculating how much the impending war of 1870 would cost France. "Not much," said the Iron Count; "only two Napoleons!"

C. R. CALBON.

CHICAGO, ILL.

Napoleon III (Vol. iv, pp. 32, 58).—The following appeared in the *Philadelphia Times*, of December 8, 1889, and it is reprinted as a curious example of the truth of the old saw as commonly misquoted:

"A man convinced against his will
Is of the same opinion still."

Beyond serving to point this moral, the clipping has no value whatever, especially since the absurd exclamation-point story rests on the statement of Kinglake, who, in all matters relating to Napoleon, is notoriously untrustworthy (see for a statement as to Kinglake's total lack of integrity in this matter, "Chambers' Encyclopædia," ed. 1884, Art. "Kinglake").

"One of our questions has started a very queer discussion. You may remember that we asked you some time ago by what *accident* Louis Napoleon, when he usurped the government of France, came to be called Napoleon III, since he intended, in imitation of his great uncle, Napoleon Bonaparte, to call himself simply Napoleon. The answer to the question was thus given, on the authority of Kinglake: His adherents were busy preparing public sentiment to receive the usurper, and a minister of the Home Office, in a proclamation to the people, wrote these words: 'The people's cry will be Vive Napoleon!!!' The printer mistook the three exclamation marks for three I's and the proclamation was so issued.

"Of course there was no question in this of Louis Napoleon's *right* to be called Napoleon III, according to his family history and the claims of himself and his adherents. It would be absurd to suppose Kinglake to have been ignorant of those claims, and that in giving the story we have related he was explaining the new Emperor's title. He knew, as everybody knows, that the great Napoleon was Napoleon I; his son, the King of Rome, Napoleon II, and Louis Napoleon, . . . ew, Napoleon III, in the order of succession. That needed no telling; he intended merely to explain how it happened that the usurper was made to go before the French people with the title, which he had quietly renounced for the sake of the *eclat* that would attach to the single name Napoleon. And we may say that in printing this question in our Club column, we considered it entirely unnecessary to append an explanation of this kind. It would be a very superficial reader who would need it.

"Kinglake's story bears its confirmation within itself. Louis, the usurper, was both able and shrewd, and he knew how potent the name Napoleon was to fire the enthusiasm of the people. With that name was linked the glory and the greatness of France. Bearing it, he could rally the nation to his support, but there was no magic in 'Napoleon III'—it meant nothing. It was his shrewdness, then, as well as his personal ambition that made him desire to take possession of the throne as Napoleon, without the three I's.

"We have said that this question of ours has given rise to a discussion, though we scarcely know what there is to discuss. If Kinglake had said that the right to use three I's after his name was given to Louis Napoleon by accident, there would have been good reason to find fault with his statement; but he said nothing of the kind. He simply said that the *use* of the three I's, which were legally his if he wanted them, was forced upon him, contrary to his will and intention, by the blunder of a printer. And yet a writer in AMERICAN NOTES AND QUERIES, a paper devoted to the elucidation of hidden and mooted questions of all kinds, takes up a column of its space in reciting the Napoleonic history to prove that Louis had a legitimate claim upon the 'three numericals.' Well, who disputes it? Certainly we did not, nor did Kinglake. What a queer misconception of the whole question this writer has!

"And that writer's misconception is shared by the editor of AMERICAN NOTES AND QUERIES, for he has sent us a letter calling attention to his publication as a 'correction of an answer that appeared in the Eight O'Clock Club column, even though it spoils a good story.' We are very much

obliged to him, but if he will read our Club Question and the answer to it over again, we think he will feel like correcting his correction. It can't be possible that he thought us unfamiliar with the family history of the Napoleons which his correspondent recites! And even if he thought us ignorant on the subject, how could he possibly suppose a man like Kinglake to be so ill informed?"

The whole of this controversy is summed up in the old story:

"Why do you call your son Hans?"

"Because Hans dot is his name."

Some Anachronisms—*Condensed from "The Portland Transcript."*—In one of our modern paintings Abraham attempts to slay his son with a musket, and the "well-greaved Greeks" of our present Trojan studies carry the crossbows of the fourteenth and fifteenth centuries. Perhaps it is not unfair in this connection, to call into court a celebrated picker of flaws in other people's coats, and let no less a person than Mark Twain contribute to our stock of examples. Let us take the illustrations for his book as they are furnished in the November *Century*. The special instance may be the otherwise clever burlesque called "Sir Sagramour's Discomfiture." Here the unfortunate knight is found to have received a hint from Merlin himself, for he has been able so to forecast the future as to provide himself with a suit of armor of the period of the Plantagenets! Even the mythical thunderbolt figure in the first illustration must have received a hint of what was going on; at least we note that he has donned a helmet that has a chaotic suggestion of the first crusade, and that he has zealously goaded his terribly "bucking" steed with chamfron and neck defense of the period of the Wars of the Roses. John McCullough once played Richard III, and upon the going up of the curtain, proudly floating from the loftiest of those old, tyrannous towers were seen the unconquered stars and stripes! Who would not be proud of his country (including the scene painters) after that?

But yet again. Let us consider some of the heroic mediæval figures which play a part in the doings and sayings of certain of our secret societies. How are they generally carved and painted? Would we not expect to find Tancred and Balduin, for instance, were they chosen, equipped with peaked as well as plumed helmets, and clad, say in fifteenth century armor, while their steeds were gorgeous with valance-like harnessings and chamfron and breast-piece "in the latest style of the art?" Fancy what those rugged old heroes would have said, had they been able to peep into our time, to see their simple hauberks, their "flat-roofed" helmets and clumsy steel mittens turned into suits with head gear having the "fuss and feathers" of the Field of the Cloth of Gold, and body armor and gauntlets with the lobster-perfect joints of the sixteenth century! Our best bow and deepest thanks to Henry Irving for the help he is giving us in these things. He and a few like him are making it impossible to see Macbeth come upon the stage with a gear somewhat resembling that of the "Tin Soldier," and Macduff stalk out to confront him in *sixteenth century* doublet, trunks and hose! Well might "Birnam Wood come to Dunsinane," indeed, to screen such a sight!

Perhaps we might permit Pyramus to kiss Thisbe with gaped human fingers for a wall, out of pure generosity and sympathy—perhaps some of the sympathy for the owner of the fingers; but we could never endure Desdemona personated by a boy, or stand the English army at Agincourt in "Pope's caps." Perhaps because we find the charm pays for the deception, we still permit Rosalind to fool both us and her lover in a disguise which rationally could fool no one, and do not insist that even the rough wilderness shall call for the real garb both it and the true demands of this case require, nor ask her to exchange her "cutlass" for the "curtle ax"—a woodsman's hatchet, in fact—which the great playwright intended.

But while we have thus grown exacting of the stage, and ask of that instruction as well as amusement, we have been less severe with our artists in other fields. Surely we should now expect the veriest school-boy to laugh at a picture of Columbus in a nineteenth century dress suit and "plug hat;" and if so, why should not children of a larger growth be taught to detect similar if less

pronounced absurdities? It is not so very long since a veteran school-master delightedly purchased and thought "well enough," as to historic fidelity, a certain "Battle of Hastings." In it some of the prominent figures were naturally Norman knights, *every one of whom wore the armor of about the time of Edward the Second!* "Well enough," indeed! Only two and a half centuries out of the way! But perhaps some of these strictures may seem hypercritical. Yet we have it daily dinned into our ears that "object lessons" are the great sources of instruction, and that the eye must not be suffered to force upon the mind false standards and false appearances. In every considerable city art schools have sprung up, and even chits of girls are producing "studies" and "modelings" that are amazing to us of an older generation. Public libraries are enriched with the wonderful mutilations of ancient Greece, the old masters have given of their best for every nook and niche, treasures of coins, medallions, the gleanings of even a prehistoric past are placed almost in our familiar walks; yet with all these, some of the most glaring errors in the should-be-familiar dress and gear of the Middle Ages seem to pass unnoticed. Truly "those things which are near are yet far away," and with far-sighted eyes we detect clearly even the minute things of three thousand years ago, and are blind to those of twice three hundred.

C. F. Chase.

New York City.

Blue Roses (Vol. iv, p. 50).—According to the catalogue of our Public Library, C. L. H. Dempster is the author of "Blue Roses," "Vera," "Within Sound of the Sea" and "Iseulte."

Louisa Trumbull Cogswell.

Worcester, Mass.

Chicago (Vol. iii, p. 273; Vol. iv, pp. 36, 53, 56, 91).—Scargo Hill, in the town of Dennis, Mass., is the highest land on Cape Cod. Its Indian name signifies *skunk*, which animal used to abound there. Chicago and Scargo certainly have a similarity of sound, and probably are modifications of the same word. Louisa Trumbull Cogswell.

Worcester, Mass.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287, 321; Vol. iv, pp. 57, 93).—Southey, in a letter to Hartley Coleridge, dated June 13, 1807, speaks of his (Southey's) cat, "Bona Marietta," and his dog, "Dapper."

Brief Letters (Vol. iv, pp. 48, 71).—The following version of Emile Augier's note declining an invitation to dinner is still briefer and more clever than that given by R. G. B.

"1000 remerciements,
1000 regrets,
1000 amitiés,
"Et 1000 Augier."

Louisa Trumbull Cogswell.

Worcester, Mass.

Notes on Words.—*Ewe* (Vol. iv, p. 55).—The late Rev. Henry N. Hudson, Shakespearean editor, used in his classes to pronounce *ewe*, *yo*, saying, "I dare say the dictionaries tell you to pronounce that word *yu*, but Mistress Fanny Kemble called it *yo*, and Mistress Fanny Kemble was a better authority on Shakespearean pronunciation than either Worcester or Webster!"

Louisa Trumbull Cogswell.

Worcester, Mass.

Favorite Fiction of Noted People.—I send herewith the names of the favorite novels of noted literary men. I should be pleased to get additions to the list: Will Carleton, "Les Miserables;" E. P. Roe, "Lorna Doone;" Marion Harland, "Vanity Fair;" Lawrence Hutton, "Vanity Fair" and "David Copperfield;" Orlo Bates and Thomas Nelson Page, "Henry Esmond;" Lew Wallace, Margaret Preston, and P. T. Barnum, "Ivanhoe;" David D. Porter, "Bride of Lamermoor;" Rossiter Johnson, "Kenilworth;" Brander Matthews and Sarah Orn Jewell, "Pendennis;" Octave Thanet, "Henry Esmond" and "Mill on the Floss;" Bill Nye, "Old Curiosity Shop;" H. Rider Haggard, "Tale of Two Cities" and "Coming Race;" Edward Everett Hale, "Robinson Crusoe;" T. W. Higginson, "Scarlet Letter." Don Juan.

Stockport, O.

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NOTES.

PETER BELLS.

Shelley has a poem, "Peter Bell the Third." Who wrote the other "Peter Bells," and what is their history?

In the dedication addressed to Moore (Tom Brown, historian of the Fudges), which prefaces Shelley's satire of "Peter Bell the Third," the author says that, so much having been written of Peter Bell, he can regard the present only "like the 'Iliad' history, as a continuation of that series of cyclic poems which have already been candidates for bestowing immortality upon, at the same time that they receive it from, his character and adventures," and adds, that he, therefore, violates no rule of syntax, when he begins his composition with a conjunction, the full stop which closed the history at the point where he took it up again being, to his

mind, "a full stop of a very qualified import." All these allusions seem very meaningless until the previous history of Peter Bell is brought to light.

Wordsworth's poem, of which Peter Bell is the hero, or rather "of which a donkey is the hero," as one of his detractors has already observed, was the first in conception, at least, of his several selves. As Shelley remarks, he is a threefold Peter, a protean Peter of many shapes, an awful mystery. He was at first sublime, pathetic, impressive, profound. This is Wordsworth's Peter.

The tale, as Wordsworth tells it, was founded upon an anecdote he had read in a newspaper, of an ass being discovered with his head hanging over a canal in a wretched position. Upon examination, a dead body was seen floating in the water, which proved to be that of his master. (The poet confesses to a weakness for tracing the habits and physiognomy of asses, and says he was "thus put upon writing the poem of 'Peter Bell,' out of liking for the creature.") It was written in 1798, but nearly attained its majority in a manuscript state, as it was not published until 1819. The literary world knew that it was coming, however, for it had been advertised occasionally, but from time to time its public appearance was delayed.

John Hamilton Reynolds, brother-in-law of Hood, and friend of Keats, and also a friend of the poet, was the "wicked varlet," who anticipated Wordsworth's by a spurious "Peter Bell," which was issued only a few weeks before the genuine poem. The scheme was suggested at a chance meeting of literary men, when Wordsworth's delay was under discussion. One said: "Oh, Wordsworth is keeping it back to elaborate." "Elaborate!" said Reynolds; "I'll see if I can't get one out before him." He set to work that afternoon and sent his poem to the printer the next morning.

Reynolds had always been a great admirer of Wordsworth, and, though rather averse to continual exertion, had managed to read quite through the "Excursion" for love of the poet. Up to the publication of these two "Peter Bells," they were literary friends, and occasionally exchanged letters, but the perpetration of this joke carried ridicule too far, and, much annoyed, Wordsworth dropped the acquaintance.

In the pseudo "Peter Bell" were exhibited and exaggerated all the characteristics of Wordsworth's earlier "simplicities." The poem opened, after a brief but amusing preface, by stating with careful exactitude that "the day is March 31," the time half-past seven in the evening, and the moon is shining on an old man who is engaged in deciphering the inscription on a grave-stone. Some remarks upon the moon follow, and then we are allowed to become better acquainted with the stranger, who, it appears, is Peter Bell himself, whose dress, manner and habits are graphically described.

His father, we are told, "was a bell-man once;" his mother "a beldame old;" that they sold pins and peppermint at Keeswick; that Betty Foy ("the idiot mother of an 'Idiot Boy'") was his aunt, and Simon Lee and Alice Fell his nephew and niece; the omission of a brother being accounted for by the assurance that "his mother had no other son." Interspersed among all these particulars are observations of a very humorous character upon his person and attire.

Meanwhile it grows later, the clock is striking eight, and Peter Bell must hasten because "four more hours and it will be late." His purpose in coming to this lonely spot is to find a certain tombstone, during his search for which he is represented as glancing upon those erected to "The Ancient Mariner," Martha Ray, Old Matthews, Betty Foy, Simon Lee, Henry Gill, Goody Blake, Stephen Hill, Reginald Shore, Susan Gale, The Idiot Boy, and most of Wordsworth's heroes and heroines.

Finally, the old man finds what he is looking for:

"And tears are thick with Peter Bell,
Yet still he sees one blessed tomb;
Towards it he creeps with spectacles,
And bending on his leather knees,
He reads the Laki-est poet's doom.

"The letters printed are by fate,
The death they say was suicide.
He reads 'Here lieth W. W.
Who never more will trouble, trouble you;'
The old man 'smokes' who 'tis that died.

"'Go home, go home, old man, go home;
Peter, lay thee down at night;
Thou art happy Peter Bell;
Say thy prayers for Alice Fell'
Thou hast seen a blessed sight.'

"He quits that moonlight yard of skulls
And still he feels right glad, and smiles
With moral joy at that old tomb;
Peter's cheek recalls its bloom,
And as he creepeth by the tiles,

"He mutters low, 'W. W.
Never more will trouble, trouble you.'"

Just seven years before the first two "Peter Bells" made their appearance, James and Horace Smith had published their very popular volume of "Rejected Addresses," which consisted of eleven articles in verse, supposed to have been written by the leading poets of the day in competition for a certain premium which had been offered by the managers of "Drury Lane," on the occasion of the reopening of the theatre.

Among the most felicitous of these fictitious addresses was "The Baby's Débût," attributed to W. W. It was spoken in the character of Nancy Lake, a girl of eight years, who was drawn upon the stage in a child's coach by "Samuel Hughes, her uncle's porter." Its success was immediate, and its publication was accompanied by the following remarks from Jeffrey, the editor of the *Edinburgh Review:*

"The author does not, in this instance, attempt to copy any of the high attributes of Mr. W.'s poetry, but has succeeded perfectly in the rendering of his mawkish affectation of childish simplicity and nursery stammering. We hope it will make him ashamed of his "Alice Fell," of which it is by no means a parody, but a very fair and flattering imitation."

When, therefore, the pseudo "Peter Bell" came forth anonymously, the world at once charged the Smiths with amusing themselves and the public at Wordsworth's expense. Certainly no one could have foreseen the "absurd banalities" of the real "Peter Bell," and the poet's outcry for a little boat "to sail the deeps of air." Jeffrey, who, as the Aristarchus of the day, had greeted the "Excursion" with his famous "This will never do," now led the laugh at "Peter Bell," in which nearly all the critics and wags eagerly joined.

Byron devoted several stanzas of "Don Juan" to crushing the new poem. Hood, also confessing that this new "Foyble" was too much for him, wrote a spirited parody on the Introduction to "Peter Bell," an "Ode to Mr. Grahame (The Aeronaut)," published in the "Odes and Addresses," which he issued in conjunction with Reynolds, and which Coleridge insisted upon fathering on Charles Lamb. "It was Lord Herbert," Hood says, "who gave the runaway knock to 'Peter Bell.'" Shelley utterly extinguished Wordsworth for a time by the production of his celebrated satire.

Peter Bell the Third is he who has

"O'er the grave been forced to pass
To the other side."

And the author vividly depicts his hero as at first profiting by the warning received from Wordsworth, but dying finally in his sins, cursed by an "immortality of dullness;" "dull—beyond all conception dull."

The poem is inimitably clever, but full of personalities, and excessive in the severity of its scorching satire. That Wordsworth was deeply sensible of the ridicule heaped upon him is clearly shown in his sonnet written "On the Detraction which followed the publication of a certain poem" beginning:

"A Book came forth of late, called 'Peter Bell;' not negligent in style"—in imitation of Milton's Sonnet, "On the Detraction which followed upon my writing certain treatises" (the tetrachordon issued in consequence of his divorce from his first wife).

Wordsworth alludes to the "harpy brood" of critics who "on Bard and Hero clamorously fell," but bids his Wild Rover heed not such onset; and doubtless he comforted himself with Sidney Smith's reflection, that no one need mind what Jeffrey said, a man who "had been known to speak disrespectfully even of the equator." Certainly the poet has had his revenge upon his critics, if the numerous "Wordsworth Clubs" of the present day can offer him any consolation.

ROBERT BROWNING IN 1861.

I was once shown and allowed to copy a letter written by Robert Browning's sister, to an intimate friend of his wife, soon after Mrs. Browning's death. Now that the great poet has fought the "one fight more, the best and the last," which he so courageously and even joyously anticipated, and his life's experience has passed out of his own keeping, it no longer seems the same intrusion upon a sacred personal sorrow, to give to others the glimpse which this letter reveals of his bitter fight with grief, by quoting a few sentences from it.

Miss Browning says: "Poor Robert arrived the beginning of August, looking wretchedly changed and crushed, suffering evidently from congestion of the brain, and in fact so ill that it was quite impossible for him to go on to Miss Barrett, as he had intended, but he went at once with my father and myself to a wild secluded spot on the sea-coast of Britanny, where we staid about seven weeks.

The absolute quiet and seclusion, joined to the fresh air, did him good. He walked for hours every day, though often the only food of any kind he tasted was a little milk. Pen had his pony with him, and took lessons in swimming; he is looking very well, though all his curls are cropped off, and he is dressed like an ordinary little boy. He always avoids mentioning his mother; I think he has been frightened by the effect it produces on his papa. Robert, however, talks freely of her. When alone with me he would talk of her incessantly for hours, and I was glad of it, as it seemed to relieve his poor, burning brain and bursting heart."

Throughout the letter, Mrs. Browning is always called by her "pet name," the

> "little name
> Uncadenced for the ear,"

that forms the subject of one of her poems. Thus, farther on, Miss Browning says:

"Now, Robert has gone to London, and has taken apartments in Upper Westbourne Terrace. He is occupied with Pen's education, and is also preparing a new edition of Ba's poems, the whole of the former edition having been exhausted within a few days of her death."

"Pen" is, of course, a contraction of Pennini, itself, as most persons know through Hawthorne, "a diminutive of Apennino," and the name sportively given to young Robert Browning in babyhood, "because he was so very small; there being a statue in Florence of colossal size called Apennino."

M. C. L.

New York City.

HORN-MAD AND BEDLAMITES.

(Vol. iii, pp. 18, 34, 57.)

There is abundant evidence that lunatics dismissed from Bethlehem Hospital (Bedlam), either because partially cured or from lack of funds to support them longer, were allowed to wander as public beggars, and that they wore certain distinguishing badges, one of them being a horn.

Edgar, in "Lear," took the disguise of one of these vagrants, and in acting his simulated character, says (Act iii, Scene 6), "Poor Tom, thy horn is dry."

Malone says that "a horn was usually carried about by every Tom of Bedlam to receive such drink as the charitable might afford him, with whatever scraps of food they might give him," and also quotes from a dialogue called "Coach and Sedan, pleasantly disputing," published in 1636: "Tom-a-Bedlam may sooner eate his horne than get it filled with small drinke."

In Hausted's "Rival Friends," 1632, a Bedlamite is introduced, and Anteros says: "Ah! he has a horn like Tom-o-Bedlam."

In Disraeli's "Curiosities of Literature" is given an extract from Randle Holme's "Academy of Armory" to the same purport: "The Bedlam has a long staff and a cow or ox-horn by his side; his clothing is fantastic or ridiculous," etc.

Disraeli also quotes from a manuscript of Aubrey's, that he had never seen printed. It has been identified as No. 226 of the Lansdowne MSS. in the British Museum. Among other particulars, Aubrey here says the Bedlam beggars wore "an armilla, or iron ring, for the arm, about four inches long. They could not get it off; they wore about their necks a great horn of an ox in a string or bawdry, which when they came to a house they did wind, and they put the drink

given to them into this horn, where they put a stopple."

A description by Dekker, *circa* 1600, of the "Bell-men (or Abraham-men) of London," included Bedlamites, and mentions the iron ring among other "Markes of Bedlam," and also that "all carry blew colour," but does not speak of the horn.

There is a comic ballad, said to have been written by Richard Taunton and recited in the Shore-ditch Theatre, when he displayed various puppets as he repeated the successive stanzas, and in one of the first verses a connection may possibly be traced between this livery of Bedlam and the phrase, "horn-mad:"

> "This foole comes from the citizens;
> Nay, prithee do not frowne;
> I know him as well as you,
> By his liverie gowne,
> Of a rare *horne-mad* familie."

M. C. L.

NEW YORK CITY.

TIRRA-LIRRA.

This word, the note of the lark (in Shakespeare's "Winter's Tale," iv, pp. 3, 9), and of Lancelot (in Tennyson's "The Lady of Shalott," Part iii), is the Old French *tire-lire*, in the sense of the lark's song. Professor Skeat, in a note on p. 227 of his edition of Chaucer's "Minor Poems," distinguishes this word *tire-lire* from French *ture-lure*, the refrain of a song, comparing the latter to the English *tooral-looral*. But all such words, if words they may be called, are purely imitative in their origin and are thus comparable with each other. *Tirra-lirra* is obviously imitative. The *ture-lure* refrain is an example of a large class of meaningless expressions in which French song literature especially abounds. They seem to have started in this wise: the rustic minstrel, unable to find a rhyme with a meaning in it, makes up a rhyme without a meaning. Compare the

> "Tol de rol-lol,
> I'm faithful to Poll,"

in the well-known sailor's song of "True-hearted Ben." C. W. G.

N. J.

PROVERBIAL COMPARISONS RELATING TO PLANTS.

The proverbial comparisons relating to animals already given (Vol. iv, p. 42) may be supplemented by a list of comparisons relating to plants. Only a very small number of really popular comparisons relate to plants. The following may be noted:

"As round as an apple."
"Brown as a berry."
"Stick like a briar."
"He is as keen as a briar."
"Flourish like the green bay tree."
"Cool as a cucumber."
"Fresh as a daisy."
"Fine as a daisy."
"Jump like a cock at a gooseberry" (local).
"He is as green as grass."
"To tremble like a leaf."
"He is as sound as an oak."
"As straight as a pine."
"They are as alike as two peas."
"She is pretty as a pink."
"Red as a rose."
"He grows like a bad weed."
"She has eyes like violets."
"Weak as a willow."
"Bitter as wormwood."
"White as a lily."
"Looks like a wall flower."

Mr. W. W. Newell has noted the following *local* or New England phrases:

"Coarser than pea straw" (unrefined).
"Meaner than pusley."
"He has no more blood than a turnip."
"To stick like a bean leaf."

I may say, in order to correct any wrong impression, that this list and the one referred to (Vol. iv, p. 42) contain only "proverbial comparisons." The number of simply animal and plant "proverbs" is legion.

L. J. V.

NEW YORK CITY.

QUERIES.

Highhole.—What bird is called the highhole and why? S. C. THOMSON.

BOSTON, MASS.

This is a name given to the golden-winged woodpecker. In that instructive little book, "Birds Through an Opera Glass," p. 50, this name is derived from the *height* of the *hole* the bird makes in a tree. But in fact, it is only one of many similar woodpecker names, both English and

American—high hole, high holder, hewel, hickwall, high wheel, hig wall (even modwall and mudwall), high hawe, hickway, and others. Among many names of the "high-holder" given by Miss Merriam in this book is that of "taping bird," because he measures the tree as with tape.

"He walks still upright from the root,
Measuring the timber with his foot,"

says Marvill, in speaking of the English "hewel" (in his "Appleton House," line 540).

Narcisse.—Can you tell me the author of this play, recently performed by the German actor Possart in this city? S.

PHILADELPHIA, PA.

The play was written by Brachvogel (1857).

Wild Man.—Where can I find an account of the wild man of Prester John?

SYNDICATE.

CHICAGO, ILL.

In the "Travailes" (1590) of Edward Webbe (a dreadful liar) occur these paragraphs: "In the Court of Prester Iohn there is a wilde man, and another in the high street of Constantinople, whose allowance is every day a quarter of Raw Mutton; and when any man dyeth for some notorious offence, then are they allowed every day a quarter of man's flesh.

"These wilde men are chained fast to a post every day, the one in Prester Iohn's Court and the other in the high street of Constantinople, each of them having a mantle cast about their shoulders, and all over their bodies they have wonderfull long haire, they are Chained fast by the neck, and they will speedily devoure, and they that commeth in their reach."

Angelus (Vol. iv, p. 68).—Can you give me this prayer in full? B. S.

NEW YORK CITY.

The Collect of the Protestant Episcopal Church of "Annunciation Day," called in the Prayer Book "The Annunciation of the Blessed Virgin Mary," is a literal translation of the Latin prayer of the "Angelus." The words are: "We beseech Thee, O Lord, pour Thy grace into our hearts; that as we have known the incarnation of Thy Son Jesus Christ, by the message of an angel, so by His cross and passion we may be brought into the glory of His resurrection; through the same Jesus Christ our Lord. Amen."

I subjoin the entire words of the "Angelus:"

(1.) Angelus Domini nuntiavit Mariæ.
(Response.) Et concepit de Spiritu Sancto.
[Then follows the "Ave."]
Ave Maria, gratia plena, Dominus te cum; benedicta tu inter mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostræ. Amen.
(2.) Ecce ancilla Domini.
(Response.) Fiat mihi secundum verbum tuum.
(3.) Et verbum caro factum est.
(Response.) Et habitavit in nobis.
Ave Maria, etc.
[Then follows the prayer.]
(4.) Gratiam tuam quæsumus, Domine, mentibus nostris, ut qui, Angelo nunciante. Christi filii tui incarnationem cognovimus per passionem ejus et crucem ad resurrectionis gloriam perducamur, per eundem Christum Dominum nostrum. Amen.
(5.) Divinum auxilium maneat semper nobiscum.
(Response.) Amen.

There is a tune known as the Angelus, written by J. Scheffler, A.D. 1657. It is to be found in "Tunes' Old and New" adapted to the "Hymnal" of the Protestant Episcopal Church. Hymns Nos. 94 and 133 are set forth to be sung to this tune, as appears from the index of tunes.

Eating Cake.—Please mention the name of the princess who, under the reign of Louis XVI, said: "The people should eat cakes when they have no bread."

A. W.

We don't know that this remark was ever ascribed to any princess; some one of the queen's ladies said it.—*New York Sun, Sunday, December 20, 1889.*

There have been many forms to this anecdote, and it has been attributed to many different women. As a matter of fact, the central figure of the story is, historically, Marie Antoinette. The diet which the princess suggested has been asserted to be cake, cream-cake, bon-bons, pastry and

various other delicacies invented during the past fifty years. When she was told that there was a famine in the Tyrol, and that many of the people were dying for want of bread, the princess innocently said: "I would rather eat pie-crust (*croûtous*) than starve." It is said that the courtiers giggled at the "simple remark of an ignorant girl." The laughers, however, are on the side of the princess, for what she said showed her good sense and knowledge of the Tyrolese peasantry, though had she referred to the crust of the average pie that forms the essential element of the New England breakfast, the alternative would have been a hard one. In the Tyrol it was customary to prepare meat for cooking by first rolling it up in a "breading," composed of sawdust with a small amount of flour to give it coherence. It was placed among the embers and left to cook slowly. When the meat was ready to be served, the crust was thrown away or fed to swine. Certainly *croûtous* might not have been suitable for a steady diet, but nevertheless the princess was wiser than those who tell the story in the ordinary form.

TROIS ETOILLES.

PHILADELPHIA, PA.

REPLIES.

Sea Blue Bird (Vol. iii, pp. 127, 168, 309).—

"Maidens with voices like honey for sweetness that breathe desire,
Would that I were a sea-bird with wings that could never tire,
Over the foam flowers flying, with halcyons ever on wing,
Keeping a careless heart, *a sea-blue bird of the spring.*"

In "Letters on Literature," Andrew Lang quotes this verse from "Love in Idleness," as a "pretty paraphrase from Alcman's *οὔ μ' ἔτι ηαρθενικαί.*"

It sounds like "Swinburne's; perhaps some better informed reader can tell who wrote it, and also whether the italicized phrase is merely adapted from Tennyson's, or whether both are echoes from this "minor Greek poet," Alcman.

M. C. L.

Parallel Passages. — "*Ask Me No More.*"—This familiar Tennysonian song seems to have been suggested by that very different, but certainly not less beautiful, song with the same burthen, which (in my judgment) is the finest lyric that Thomas Carew ever wrote. I. F. N.

VERSHIRE, VT.

Momus (Vol. i, p. 199).—In Carew's masque "Cœlum Britannicum" (1633), Momus says: "My offices and titles are, the supreme theomastix, hypercritic of manners, * * * arch informer, dilator general, universal calumniator, eternal plaintiff, and perpetual foreman of the grand inquest;" with much more to the same purpose. This illustrates the use of "Momus" in the sense of a chronic grumbler. I. F. N.

VERSHIRE, VT.

I. H. S. (Vol. iv, p. 79).—The meaning of the Letters I. H. S. as given is not, I think, generally accepted by scholars, although it is that which is most commonly attached to them in popular explanations.

Tyrwhitt, in the "Dictionary of Christian Antiquities," subvoce "monogram," gives their origin and significance, thus:

"The monogram *IHΣ* is derived from the first three letters of the name Jesus, as this was inscribed in the Greek by the Byzantine usage.

"The changes introduced by the later 'caligraphers and miniaturists' subsequently changed it into the present form of I. H. S."

He quotes Martigny as saying that "St. Bernardin of Liena (1449) was one of the first who used it," and Alban Butler, in his life of this saint, says: "During one of his sermons he is said to have exhibited the name of our Lord beautifully carved on a gilded panel," which Tyrwhitt thinks refers to the monogram in question. J. F. G.

CAMDEN, N. J.

Pongee (Vol. iii, p. 105).—Against the derivation of this word from *épongée*, we may cite the spelling *bungee*, for a kind of thin silk. This occurs in Goldsmith ("Citi-

zen of the World," lxxvii; cited in "New English Dictionary" under Bungee).

* * *

PHILADELPHIA, PA.

The Cat, the Rat, Etc. (Vol. iv, p. 77).—Richard III was called "the hog," because he bore the heraldic cognizance of a boar and a thorn bush. Of him it was said:

> "The bristly boar in infant gore
> Wallows beneath the thorny shade."

"Lovell, our dog," was probably suggested by the fact that Lovell was a common name for a dog. X.

PHILADELPHIA, PA.

COMMUNICATIONS.

Folk Rhymes (Vol. iv, p. 54).—Rhymes and sayings about places, churches and steeples open up a wide field of recollections. There is abundance of materials at every one's hand. Scotland is fairly covered with samples of traditionary verses. The only difficulty is in making selections.

I remember part of an old rhyme with the following refrain:

> Oh! what a parish is that of Dunkeld!
> They hanged the minister, drooned the precentor,
> Dang doon the kirk steeple, and drank the kirk bell.

Rather an irreligious community, and a neighboring parish is spoken of in little better terms:

> A cauld kirk, a lofty steeple,
> Twa lazy ministers, and a doitit people.

The town of Renfrew, on the Clyde, has, or used to have, a squat little clumsy steeple which probably once belonged to some pretentious building. It projects into the street, and has often brought much ridicule on the towns folk. A standing insult was, when some of the miners from the country, spoiling for a fight, would put their shoulders to the steeple and make believe that they were pushing it out of the way. Or still worse, lay down a hand barrow at its base, and go through the motions of lifting up the building to carry it away. The town pugilists were always quick to resent the outrage, and a lively scrimmage would be got up on short notice.

Local peculiarities, real or fancied, of either place or people were readily twisted into rhyme. When favorable, these were repeated with pride by the parties concerned, and with scorn and contempt by rival neighbors, when the others were held up to ridicule.

This, from Berwickshire, is a mixed quantity, and brings in half-a-dozen different places:

> Hutton for auld wives, Broadmeadows for swine;
> Paxton for drucken wives, and salmon sae fine.
> Crossrigs for lint and woo', Spittal for kail;
> Sunwick for cakes and cheese, and braw lasses for sale.

The supposed characteristics of four prominent towns are summed up in:

> Glasgow for bells,
> Linlithgow for wells,
> Falkirk for beans and peas,
> Edinburgh for rogues and thieves.

The people of three contiguous districts are coarsely spoken of as:

> Loudon louts, Merse brutes, Lammermuir whaups.

This is paralleled by an English couplet:

> Buckinghamshire, bread and beef;
> If you beat a bush, you'll start a thief.

Edinburgh, as the capital of Scotland, comes in for its full share of allusions, satirical and otherwise.

Gunpowder-plot day brings with it the assurance that:

> The Fifth of November shall never be forgot,
> While Edinburgh Castle stands upon a rock.

As a reminder of humility, the city is often coupled with a small village near by:

> Though Edinburgh's big, Biggar's bigger.

And again:

> Musselburgh was a burgh,
> When Edinburgh was nane.
> Musselburgh will be a burgh,
> When Edinburgh's gane.

Some ambitious prophet of the gray city asserts that:

> York was, London is, Edinburgh will be,
> The biggest of a' the three.

There is an English variation of the foregoing:

> Lincoln was, London is, and York shall be,
> The fairest city of the three.

I forbear to multiply examples and finish with one that includes my *Alma Mater:*

There's Alva, and Dollar, and Tillicoultrie,
But the bonnie brees o' Menstrie bear awa' the gree.

In other words, Menstrie outshines all the others.

A conclusion which the three places first named would scarcely subscribe to.

DOLLAR.

NEENAH, WIS.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287, 321; Vol. iv, p. 57.—R. W. Emerson had no pets. He was very fond of quoting the example of Sydney Smith, who, when asked by a lady to furnish a motto for the collar of her dog Spot, suggested a quotation from Shakespeare:

"Out, damned spot:"

Patti's Dogs.—Says a daily paper: "Madame Adelina Patti-Nicolini arrived here to-day. In her arm she carried a ten-inch Mexican spaniel, wrapped up carefully in a blue China silk shawl. Only its head remained uncovered. The husband had another Mexican spaniel in his arms. This one was wrapped up in a red silk shawl. It is only six or eight inches long, and looks like a little baby chimpanzee."

[ED.]

Oddities of Noted People (Vol. iv, pp. 44, 53, 82).—Says a daily paper: "A lady well known in Boston society having been informed that the poet Whittier, when he received an inspiration, was wont to retire to a certain corner of a certain room and there kneel, while he reduced his thoughts to words, at once, with her own fair hands, made a handsomely embroidered cushion. This she conveyed herself to Oak Knoll, and formally presented it to Mr. Whittier, although she had not had the slightest previous acquaintance with the poet."

[ED.]

Juggernaut (Vol. iv, p. 37).—Besides the celebrated temple of Juggernaut at Puri so well described in your columns, there is another of great celebrity at Mahesh, a suburb of the town of Serampur, not far from Calcutta. Often as many as 100,000 persons attend this car festival; three times as many sometimes attend that at Puri. For the Puri festival, see Hunter's "Bengal Gazeteer," Vol. xix, pp. 54–72; for the Mahesh festival, see the same work, Vol. iii, p. 327.

G.

Chewing Gum.—It is stated that a species of West African *galago* (an animal of the half-ape or lemur kind) has the habit of chewing gum in its wild or untamed state. The ancient Greeks gave the name of *mastic* to a certain gum which they used to *masticate;* and thus the name of mastic is a memorial of the antiquity of a very unpleasant practice.

ORLANDO.

Killed by a Servant (Vol. iii, p. 318).—Fulke Greville, Lord Brooke (1554–1628), was murdered by a servant who had served him long and faithfully, and who thought himself ill requited. The murderer immediately killed himself. Lord Brooke, according to Southey, "is certainly the most difficult of all our poets;" yet his thought is often smoothly and clearly expressed; and his learning and wisdom were very great.

G.

The Letter Q.—Within the memory of thousands of living people, the letter Q was often called *kewf* in New England. Even Goold Brown, himself a New Englander, makes no reference in his "Grammar of Grammars" to this odd pronunciation.

E. B.

PHILADELPHIA, PA.

Names of Singular Pronunciation (Vol. iii, p. 142).—Menzies is Ming-iz, not Minggiz; Velatie, on the Hudson, is Volachy; Kirkcudbright, a shire in Scotland, is Kir-coo-bry; Caernarvon is Carnavon; Wemyss is Weems; Marnaroneck, a town in New York, is (locally) Marnick; Odell, a Westchester county name, becomes Odle; Cadogan, Marchmont and Mainwaring, English names, become Cad-dug-an, Mashem and Manning.

R. G. B.

NEW YORK CITY.

Fall for Autumn (Vol. ii, p. 164).—In Ascham's "Toxophilus," Book ii, p. 152, Arber's ed., occur these words: "As in the whole yeare, Sprynge tyme, Somer, Faule of the leafe, and Winter." Date of the book, 1545. RALPH.

PHILADELPHIA, PA.

The Word "Boss" (Vol. iii, p. 8).—The explanation given as above is not satisfactory, and I suggest that the definition given in Maunder's "Scientific and Literary Treasures" of the term "Borsholder" may have something to do with the modern term.

"Borsholder," among the Anglo-Saxons, one of the lowest magistrates whose authority only extended over the tithing consisting of ten families. Each tithing formed a little state of itself, and chose one of its most respectable members for its head, who was called a "borsholder," a term derived from two words, signifying a "surety" and a "head." * * *

PHILADELPHIA, PA.

To Give the Sack (Vol. iv, p. 75).—Two noblemen in the reign of Maximilian II (1564–1576), one a German, the other a Spaniard, who had each rendered a great service to the Emperor, asked the hand of his daughter, Helena, in marriage. Maximilian said, "That as he esteemed them both alike, it was impossible to choose between them, and therefore their own prowess must decide it; but being unwilling to risk the loss of either by engaging them in deadly combat, he ordered a large sack to be brought and declared that he who should put his rival into it should have his fair Helena."

And this whimsical combat was actually performed in the presence of the imperial court, and lasted an hour. The unhappy Spanish nobleman was first overcome, and the German succeeded in enveloping him in the sack, took him upon his back, and laid him at the feet of the Emperor.

This comical combat is said to be the origin of the phrase "give him the sack," so common in the literature of courting.

M. R. SILSBY.

SENECA FALLS, N. Y.

Notes on Words.—*Carbuncular, Carbunculate.*—The "Century Dictionary," instead of defining the adjective *carbunculate*, says, "see *Carbuncular*." But the two words are not identical. *Carbuncular* means "of the nature of carbuncle;" or *characterized* by *carbuncle*, as carbuncular fever. *Carbunculate*, however, means *marked* by *carbuncles*, and it is properly said of surfaces or visible objects only. There is a plain difference between the meanings of the two words; though in some instances they may be interchangeable.

Castable.—The "New English Dictionary" derives this rare word (meaning the projection of waste metal on a cast article) from the verb to *cast*. More probably, it is a corruption of *cascabel*, in the sense of a *knob*.

Cay.—The "New English Dictionary" seems to have entirely overlooked the probable derivation of this word from a West Indian name. The same oversight seems to have been made by the editors of the "Century Dictionary."

Caiman (Vol. iv, p. 77).—According to "New English Dictionary" (under CAYMAN), this word may, after all, be of East Indian, and not of West Indian, origin; or perhaps even African.

Cellite.—Is not the "New English Dictionary" in error in stating that the Cellites have been united to the Servites? In line four of this notice the "New English Dictionary" calls them *Alexandrins*. This should read *Alexians*. There is an Alexian or Cellite Hospital in Chicago. (see Sadlier's "Catholic Directory" for 1887, p. 76, 1883; also Addis and Arnold's "Catholic Dictionary," American reprint, p. 886). There is also a Cellite Hospital and Asylum in St. Louis. They appear to be quite distinct from the Servites.

Celt, a chisel. The origin of this word is discussed with great ability in the "New English Dictionary;" in the "Century Dictionary" its treatment is very unsatisfactory.

Chebacco Boat.—Dr. Murray, in the "New English Dictionary," puts aside as "a conjecture" the derivation of this name from Chebacco (now Essex), Mass., and prefers to take it, without the slightest his-

torical evidence, from Port. *xabeco*, a xebec; Fr. *chebec*. Yet the origin of this name is not a matter of conjecture, but one of history. The facts are given in the "Special Report, to the U. S. Census of 1880," on Ship Building, p. 7, *sqq*. The name Chebacco, once applied to the town of Essex, Mass., and to Essex river, is presumably of Indian origin. There are hundreds of living witnesses to the former activity of the building of pinks and schooners of the peculiar Chebacco type along the lower reaches of that stream. There is a cut of a Chebacco boat in the "U. S. Census Report" as above stated; there is no sign or symptom of the xebec visible in it.

Chevrotain.—The "New English Dictionary" makes the old-fashioned error of calling the chevrotains "musk deer." A chevrotain is not a musk deer, nor is it a deer at all; it does not even belong to the *Pecora*, a group which includes deer, camelopard, oxen, sheep, etc. Dr. Murray speaks of the chevrotains as being Asiatic; one species, if not more, is African.

Tote.—This is generally assumed to be a word used only in the Southern States. But in the woods of Northern Maine we find *tote-poles*, by means of which logs are carried; also *tote-roads*, along which such logs are conveyed.

* * *

PHILADELPHIA, PA.

Dialect Forms (Vol. iv, p. 82).—"*Sie sind alle*" is a common German colloquialism for "*Sie sind alle fort*" (they are all gone). An example occurs in the opening lines of Schiller's dramatic fragment, "Der Menschenfeind" — "*Meine Hyacinthen sind alle.*"

J. H.

CAMDEN, N. J.

Palindromes (Vol. ii, pp. 71, 75, 117, 156).—Some of the palindromes heretofore given in AMERICAN NOTES AND QUERIES have been *verbal*, others literal. The latter, the genuine palindromes, are to be spelt backwards; the verbal ones, called "lion verses" of old, are to be read with the order of the words reversed. Such is a couplet on Pope Alexander (VI), quoted by Puttenham (p. 31):

Laus tua non tua fraus, virtus non copia rerum,
Scandere te faciunt hoc decus eximium.

(Thy renown, not thy craft; virtue, not money; have caused you to mount to this great honor.) The words of the couplet reversed can be read with a reversed meaning; and the remarkable thing is that read in either order the words make a good elegiac couplet.

C. W. G.

NEW JERSEY.

Derivation of Chicago (Vol. iii, p. 273; Vol. iv, pp. 36, 53, 56, 91).—Since penning my note on the etymology of this name, I have had the advantage of discussing the subject with the Rev. E. F. Wilson, of Sault Ste. Marie, a most thorough Ojibway scholar. He pronounces decidedly in favor of the "skunk" theory, deriving the word from *jikag*, which he pronounces *shikag—shikagoak*—place where there are many skunks. I pointed out to him that the initial sound, as given by Baraga, is the French j. He states that this is not so in the present Ojibway dialect. He did not receive favorably my proposed derivation from *tschigakam*, the initial sound of which is like *ch* in *cheese*. It will be seen, therefore, that he quite inclines to the view which Mr. Chamberlain has so ably supported in your number for December 21.

D. G. BRINTON.

PHILADELPHIA, PA.

The Lady of Lyons (Vol. iii, p. 245).—Macready, in his "Reminiscences," writes of the production of this play at Covent Garden, February 15, 1838, and how it replenished his then failing exchequer. Bulwer would not hear of being paid for it. He returned the manager's cheque for £210 in a letter, "which," says Macready, "is a recompense for much ill-requited labor and unpitied suffering."

The play did not attract at first, and Macready, quickly dispirited, on the eighth or ninth night talked of withdrawing it.

The curtain had just fallen in the exciting scene of the fourth act. "Could you see," said Mr. Bartley, who was playing Damas, "what I see, as I stand at the back of the

stage—the interest and the emotion of the people—you would not think of such a thing. It is sure to be a great success." Mr. Macready took his advice, and the prediction was fully verified. M. R. SILSBY.

SENECA FALLS, N. Y.

Adonis (Vol. ii, p. 105).—Maundrell observes that the river Adonis runs red occasionally, and even discolors the sea for a great way, the red hue being "occasioned doubtless by a sort of minium, or red earth, washed into the river by the violence of the rain." It is furthermore safe to say that the ebb and flow of the tides in the Mediterranean is so small that the volume of water in the Adonis cannot be at any time much affected by it. RALPH.

PHILADELPHIA, PA.

Parallel Passages (Vol. iv, p. 84).—Churchill says in "The Farewell:"

"* * * Be England what she will,
With all her faults she is my country still."

Cowper, who admired Churchill's poetry as strongly as he detested his principles, says in "The Task:"

"England, with all thy faults I love thee still."

But several years before Churchill wrote "The Farewell," the profligate Bolingbroke concluded a letter to Dean Swift as follows: "Dear Swift, with all thy faults I love thee entirely; make an effort and love me with all mine."

In the altercation between Dr. Johnson and Beauclerk (April 16, 1779), as reported by Boswell, Beauclerk said:

"Mr.——— [Johnson's friend Fitzherbert], who loved buttered muffins, but durst not eat them because they disagreed with his stomach, resolved to shoot himself; and then he ate three buttered muffins for breakfast before shooting himself, knowing that he should not be troubled with indigestion."

In the "Pickwick Papers," Chapter xliv, Sam Weller says:

"'How many crumpets at a sittin' do you think 'ud kill me off at once?' says the patient.

"'I don't know,' says the doctor.

"'Do you think half a crown's worth 'ud do it,' says the patient.

"'I think it might,' says the doctor.

"'Three shillins' worth 'ud be sure to do it, I s'pose?' says the patient.

"'Certainly,' says the doctor.

"'Wery good,' says the patient.

"'Good night.'"

"Next mornin' he gets up, has a fire lit, orders in three shillins' worth o' crumpets, toasts 'em all, eats 'em all, and blows his brains out."

Is this literary piracy, or unconscious cerebration? C. C. B.

BALTIMORE, MD.

White Queen (Vol. iv, p. 70).—May I call attention to a common but strange error into which "Dollar" has fallen, in remarking that Charles I was "never, in any marked respect, a Scottish king." What was Charles, if not a Scottish king? He was not King of Great Britain; George I was the first King of Great Britain. Charles was King of Scotland as well as King of England, just as the head of the Hapsburgs is Emperor of Austria, and King of Hungary and Bohemia. Some years ago the *Atlantic Monthly*, in a review of some Shakespearean book, said that a certain company of players was mistakenly called "his majestie's servants" in the sixteenth century, because there was no king until 1603. James VI had reigned over thirty-six years before he became King of England; yet the fact that he was ever King of Scotland, apart from being King of England, is generally ignored by us.

R. G. B.

NEW YORK CITY.

BOOKS AND PERIODICALS.

The *Atlantic Monthly* for January contains among other things Dr. Holmes' "Over the Teacups." Dr. Holmes, writing about old age, says, "There is one gratification an old author can afford a certain class of critics—that, namely, of comparing him as he is with what he was. If the ablest of them would only write long enough, and keep on writing, there is no pop-gun that cannct reach him." He closes with verses to the eleven ladies who presented him with a silver loving-cup. And if any one thought, as many did, that "it was a mistake" for the dear old "autocrat" to take up his pen once more, read this installment and you will find the most delicious bits, that will make you confess, as usual, that Dr. Holmes knows better than you.

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NOTES.

WISE MEN OF GOTHAM.

Fuller says, in his "Worthies," "The proverb, 'As wise as a man of Gotham,' passeth publicly for the paraphrasis of a fool; and a hundred fopperies are forged and fathered on the townsfolk of Gotham." But while making this admission, he adds, in their defense, that the town "doth breed as wise people as any which laugh at their simplicity." How this reputation arose, it would be fruitless to inquire. Wharton thinks it had reference to some now obsolete land tenures, by which property was held in accordance with absurd sports or customs.

Tradition, affirmed by Thoroton, in his "History of Nottinghamshire," of which Gotham was a parish, assigns the cause to the following circumstances: The inhabitants, hearing that King John was about to

pass through their village, and fearing that the ground over which he passed would thus become a public road, prevented his progress. The King, incensed at their discourtesy, sent to inquire the meaning, and the villagers to avoid an explanation feigned to be half mad. When the messengers arrived, they found some employed in drowning an eel in a tub of water; others were dragging carts upon the roof of a barn to shade the wood from the sun, and another party professed that having heard a cuckoo sing from a certain bush, they were hedging it about to confine the songster; in short they convinced the King's servants that they were a company of fools with whom it was not worth while to contend.

The various fooleries ascribed to the "Men of Gotham" were first collected in the sixteenth century, in the "Merie Tales of the Mad Men of Gotham," which is generally ascribed to Andrew Borde, a favorite physician of Henry VIII, who is best known to posterity as the original "Merry Andrew;" but Furnivall, and other scholars of note, now reject the theory that it was his compilation. It seems to have been a common custom in all countries from very early times to nominate the inhabitants of one particular district or town to a popular recognition as arrant noodles, or simpletons; and as "brave men lived before Agamemnon," so also the race of Gothamites can boast of a very ancient pedigree.

The Greeks had their *pays de fous* in Arcadia, Bœotia, Cumæ, Sidonia and Abdera; Phrygia was the Gotham of the Asiatics; among the Perso-Arabs, the inhabitants of Hums are regarded as block-heads; and the wandering tribes of Northern Africa scorn the Beni Jennad for being little less than idiots. The Schildburgers are the wittols of the German popular tales; in Switzerland, the townsfolk of Belmont are typical fools; the French make Champagne the headquarters of dullness, in reference to which an old proverb says, "Ninety-nine sheep and a Champagnese make a round hundred;" and the Italians have their people of Zago, who "sowed needles that they might come up crowbars."

In all cases the stories related of this class of wits bear more or less resemblance to the Hibernian "bull," with the addition of perhaps some slight national peculiarity. An anecdote is recorded of some Grecian noodles who were expecting a visit from an eminent man. Having but one bath in the town, they filled it afresh and placed an open grating in the middle, that half the water might be kept clean for his sole use. It was also a Greek hunter, who, being constantly disturbed by dreaming that he was pursued by a boar, would have his dogs sleep with him, to drive it away. Hierokles relates, in his "Astrea," the story of a Greek, who, having recovered his health, after the doctor had declared he must die, tried to avoid meeting his physician, saying, "He told me I should not live; and I am really ashamed to be alive;" and the Gothamites who hedged in the cuckoo find an exact prototype in the scholar who, observing a flock of sparrows alighting on a tree, spread out his cloak on the ground and shook the tree, expecting the birds to fall into it like so many ripe apples.

The following jest relates that a Scotch pedant, having to take a journey in company with a bald man and a barber, agreed that they should take turns in watching. It was the barber's turn to watch first; and for the joke's sake he propped up the sleeping Scot and shaved his head. When it came time for the Scot to watch he was wakened, but feeling his head bare, he exclaimed, "Tuts, tuts! The silly body has wakened the wrong man." This seems to be a very popular tale, as its counterparts are found in all "Gotham stories." Equally familiar is the story of the man who was searching for a place to build his tomb, but rejected the most desirable locality on the ground that the spot was unhealthy. Another of funereal character is related of a man whose little son having died, when he observed the large concourse of friends who had assembled to attend the obsequies, remarked, "I am quite ashamed to bring out so small a boy to so great a crowd."

Long before the fools of Gotham were thus held up to public ridicule, a like class of anecdotes had been related of the men of Norfolk. One of these tells of a man who,

while riding to the mill with a sack of meal behind him, was rebuked for overloading his brute, and adjusted the difficulty by taking the bag on his shoulders and continuing his ride as before. One of the favorite stories of Gotham relates how some tenants, wishing to pay their rent to their landlord, caught a hare, and because she was fleet of foot, sent her with the money in a purse tied to her neck, to discharge the debt. Again, twelve fishermen of Gotham, returning from their labors, congratulated themselves that they had all escaped drowning; but one of them suggested that they could not be sure of that until they counted. So each one counted the others, but could only make eleven, always forgetting himself; and they began to lament, saying, "one of us is drowned." Presently a man coming by promised to find their missing friend for a certain sum of money, and accordingly counted them over, as he did so giving each one a stroke of his whip; when he told off the twelfth they were very grateful, and invoked a blessing on him for finding their "dear brother."

A Gaelic variant is given in "Tales of the Highlands" of the story of the Gotham eel. Having fancied that it destroyed their fish, they caught the eel and cast it into a pool, saying, "Lie there and shift for thyself," and left it to drown. A man going to market dropped one of his cheeses out of his basket, and observing that it rolled down hill, he tumbled them all down in the same manner, charging them to meet him at the market. We also read of a Gothamite who, having purchased a trivet, observed that it stood very well on its legs, and declared that, since he had carried it so far with his two legs, it might finish the journey by carrying him with its three legs, and was much incensed that his logic had not the desired effect.

Another tale relates that, seeing the water bubble in a stream where the currents conflicted, some men of Gotham resolved to boil enough oatmeal in it to serve the village with porridge for a month. Having cast the meal into the water, they waited, and then sent one of their number in to see if it were cooked sufficiently; but he only rose to the surface thrice and smacked his lips without answering, so they followed, one at a time, until all were drowned. The people of Wiltshire are called the "moon-rakers" because, seeing the reflection of the moon in a horse-pond, believing it to be green cheese, they tried to rake it out, and were very sad when it sank beneath a passing cloud. This is like the Thracian who imprisoned an ass for having swallowed the moon, whose reflection had been covered by a cloud while the animal was drinking. The ass was tried and executed for the crime; but feeling that they could not afford to lose their moon, the people cut his body open to extract it. An inhabitant of Yorkshire, wishing to get a bull out of a field, called nine men to help him lift it over the gate. The people of Belmont, desiring to move a church, marked the distance by leaving their coats on the ground, and set to work on the other side to push; but while so engaged a thief stole the garments; when they returned and could not see their coats, they exclaimed, "Diable! we have pushed too far."

The first exploit of the Schildburgers was the erection of a council-house without windows, and unable to understand why it was so dark within, they filled baskets, tubs and pans with sunshine and emptied them inside; this had no effect, and they continued to hold their meetings in the dark, until one of them was inspired to suggest a window. At another time they tried to kill a cat, who, having eaten their mice, might attack their cattle, by burning down the buildings in which she took refuge, finally destroying a whole town. This finds a parallel in the "Acharnians," where Nicarchus, speaking of a burning wick, says, "A Bœotian might stick it in a tom-tailer [water-spider] and kindle it, and send it into a dock-yard * * * having watched for a mighty wind."

In Ceylon whole districts are credited with being the abode of fools. The Tumpane villagers tried to unearth and carry off a well, because they saw a bees' nest reflected in the water. We hear of a French Gothamite who wondered why the sun did not keep its heat for winter, instead of shining so hotly in summer; and of a man who tried to pick up a paving stone to fling at a

cross dog, and wondered why the people tied up their stones and turned their dogs loose. The people of Coggeshall, on the contrary, chained up a wheelbarrow that had been bitten by a mad dog, lest it should go mad also and do them an injury.

The Buddhist birth stories, or "Jatakas," abound in drolleries of the Gotham type, and there is a delightful humor in the Chinese noodle tales. The servant who, being told to look after the shop-door during his master's absence, and carried it about on his back, was a Sicilian booby. Ovid alludes to the story of Ino, who persuaded the women to roast their wheat before it was sown that it might come up ready for use, a story which is analogous to that of the Irishman who gave his hens hot water that they might lay boiled eggs. The best of all Hibernian Gotham tales is that of the man who dreamed he had been visiting the Pope. "His Holiness axed me," said he, "'Would I drink?' Thinks I to myself, 'Would a duck swim?' So I said I didn't mind if I took a drop of punch. 'Cold or hot?' says his Holiness. 'Hot, your Holiness,' says I. So down he steps to the kitchen for the boiling water, but, bedad, before he came back I woke up, and now it's distressing me that I didn't take it cold!"

The most familiar of all Gotham stories is that of the "three wise men who went to sea in a bowl," which has been so charmingly worked up by Peacock, in "Nightmare Abbey," but this seems not included in any of the collections, and rests for authority solely upon the nursery rhyme. And as for our own Gotham, of which Dow says "he had seen fops and fools, but none to compare with hers," we may thank Irving for the name, and do our best to prove it a libel.

A GAME OF CHESS.

Perhaps the following usages, extracted from the "Ruodlieb," to which the AMERICAN NOTES AND QUERIES called special attention quite recently, may interest some of its readers who delight in the game of chess. The scene is undoubtedly laid in Moorish Spain, and in the first part of the eleventh century. A royal messenger from Germany has arrived, delivered his master's orders to the Spanish chaliff, and by the commands of the latter receives great attention from the chamberlain of the palace. Presently the Teutonic emissary is called before the king, and among other things he is questioned how he has enjoyed himself. To this he answers:

"Scachorum ludo temptat me vincere crebro,
Nec potuit, ludo ni sponte dato sibi solo."

Translated, he says that high dignitary

"Tried with frequent game, to beat me at chess,
Nor could he, except alone by my giving him the game."

This seems to have deeply interested his Saracenic host, who forthwith ordered a chess board brought and placed before his seat, and directed the messenger to take a chair in front of him. This, however, apparently frightened the German so much that he tried to beg off, saying:

"Terrible miserum conludere rege;"

but the king insisting, he submitted, only urging if "victory stood in with him, it might make the monarch angry." The royal player very courteously replied: "There is no need to fear any such thing, but play your very best, and if you make inaccurate moves, I will tell you:

"Sed quam districte noscas, ludas volo cum me,
Nam quos ignotos facies volo discere tractus."

Whereupon they both began to play very cautiously, and as the messenger naïvely says: "Thanks to fortune, I beat the king three times, which caused great surprise to the dignitaries standing around and looking on the play." Afterwards the king got up, and several of the bystanders took a hand, one after the other, and were beaten straight out three games each. It seems the pledges or wagers laid down by the king passed to the envoy without hindrance, as well as those put up by his other rivals. These run up to such quantity that he refused to continue playing, and said:

"Non suevi quicquam ludendo lucrari,"

i. e., "I am not accustomed to play on forfeit;" but to this clerical modesty, the ready response of this nation of chess players

sounds like the current phrase, "When in Rome, etc.," and worthy a great people:

"Dicunt: inter nos dum sis, tu vive velut nos,
Quando domum venias, ibi vivere quis velut vis."

"Said they: 'While with us thou be, live thou as we; When home returnest thou, there as thou wishest, live."

The result of his gains was so great that the Moorish ruler slyly complimented him, both on his excellent play, and on how nicely he had fitted his wardrobe out by the bets in kind:

"Quo (Ludo) sunt sarcita tua tam bene calciamenta."

After this gambling episode, the royal envoy and the king proceeded to diplomatic business. GEORGE F. FORT.

CAMDEN, N. J.

QUERIES.

Death's Door.—What region in the United States was formerly called "Death's Door?" P. B. P.

VERONA, ME.

The peninsula which constitutes Door county, Wis., was once called Death's Door. To the north of the peninsula is a strait called Porte des Mortes, or Death's Door.

Shades of Death.—Where is there a tract of country known as the Shades of Death? P. B. P.

VERONA, ME.

The Pocono mountain region in Eastern Pennsylvania is sometimes called by this nickname.

Eirenæus Philalethes.—Jules Andrieu, in the article "Alchemy," in "Encyc. Britannica," speaks of an unknown English adept whose pseudonym was Eirenæus Philalethes. Is anything known as to this writer? P. R. E.

OHIO.

The Rev. Thomas Vaughan (1621–1655), twin-brother of the poet Henry Vaughan, wrote books in prose and verse, chiefly on Alchemy, under the name of Eugenius Philalethes, but possibly he was not the adept to whom Andrieu refers.

An Awkward Dancer.—What man won a queen for a wife by his awkwardness or clumsiness in a dance? ANITA.

VERONA, ME.

Owen Tudor, we are told, once stumbled at a ball, and fell upon the lap of the queen dowager, Catherine, "the prettiest Kate in Christendom," widow of Henry V of England. The acquaintance thus rudely begun ended in their marriage. From them the Tudor princes took their descent, but their claim to royalty came from the marriage of Owen Tudor's son Edmund to Margaret Beaufort, great-granddaughter of John of Gaunt.

A Cipher, etc.—Where can I find some lines by Dr. Whewell, I think, in which there is a play on the word "cipher" and "sigh for?" E. M. B.

PHILADELPHIA, PA.

The lines are not by Whewell, but by Rev. R. Egerton Warburton, who when asked for a cipher by a young lady wrote in 1845:

A o u o I o thee
Oh o no o but o me
Yet thy o my o one o go
Till u d o the o u o so,

i. e.,

A cipher you sigh-for, I sigh-for thee;
Oh! sigh-for no cipher, but sigh-for me,
Yet thy sigh-for my cipher on-ci-for go [on-ce I for-go]
Till you decipher the cipher you sigh-for so.

REPLIES.

The Horizon's Narrow Brim, etc. (Vol. iv, p. 90).—"C. D. M." asks for these lines. I cannot give their source, but if the question has not been answered, the following may help suggest the right answer. In Robert Pollok's "Course of Time," Book iv, not far from the close, may be found the following:

"Beyond his native vale he never looked;
But thought the visual line, that girt him round,
The world's extreme; and thought the silver moon,
That nightly o'er him led her virgin host,
No broader than his father's shield."

ARTHUR W. KELLY.

AUBURNDALE, MASS.

Referred to Correspondents.

Devil's Dancing Ground. — In George William Curtis' "Memoir of A. J. Downing," reference is made to "The Danskamer, or Devil's Dancing Ground, on the Hudson, seven miles above Newburgh." Can any of your correspondents explain this reference? BALBUS.

Communications.

Shakespeare (Vol. iv, p. 51).— *From the Literary World.*—A teacher in a suburban town writes thus:

"Is there any one correct way of spelling Shakespeare? I have always used the orthography of your edition of Shakespeare's works, but in a recent number of the *Century* magazine the word is spelled Shakspere, and I have seen it spelled in other ways."

This question was answered several years ago in these columns, but it may be well to refer to it again for the benefit of our correspondent and others who may be similarly perplexed by the different spellings.

Five signatures in the poet's own handwriting have come down to us—three on his will and two on other legal documents. The spelling of all these is probably Shakspere. There has been some dispute about the third one on the will, which may possibly be Shakspeare, though what has been taken for an *a* is more likely a superfluous mark due to a trembling hand.

"May not the poet be supposed to have known how to spell his own name?" is the question asked by those who adopt Shakspere on the strength of these facts; but it has been answered by asking, "May we not suppose he knew how to spell it in more than one way?" Such was the fashion of the time. A man's name might be spelled in a dozen or more ways. Thus we find Raleigh, Rauley, Rawleigh, Rawlegh, Rawley, etc. The name of Henslowe, the manager, is variously written Henslow, Henzlo, Hensley, Henchley, Hinchlow, Hinchley, Inclow, etc. We sometimes meet with two forms of a name in a single sentence. Dr. Ingleby cites an instance in point from the parish registers of Snitterfield, 1596–7, in the record of the burial of "Margaret Saxpere, widow, being times the wyff of Henry Shakspere." Five signatures of William Shakespeare might happen to be alike; but if we had fifty of them the chances are that we should find five or more different spellings. Gilbert, the poet's brother, wrote his own name Shakespere. In the deed under which William bought for £440 the right to collect certain tithes of Stratford and other parishes, we find, according to Dr. Ingleby, Shakespeare once, Shakespear once, Shackesphere thrice, Shakesphere five times, Shacksphare once and Shaksphere once. In Edward Phillips' "Theatrum Poetarum," 1675, we have Shakespear four times and Shakesphear twice. More than a hundred ways of spelling the name have been collected by Halliwell-Phillips, Ingleby and others. The first syllable occurs as Shake-, Shak-, Schack-, Chac-, Shax-, Sax-, Sack-, Shakx-, Shaxk-, Shag-, Sheake-, etc.; the second syllable as -peare, -pear, -pere, -peire, -pire, -peyre, -peyr, -peere, -peer, -per, -pare, etc.; and the two are combined in almost every possible way, to say nothing of such other forms as Shaxeper, Shakispere, Shakyspare, Shakuspeare, Shaxkespere, etc.

The literary spelling, however, appears to have been pretty regularly Shakespeare. All the title pages of the first quarto editions of separate plays have it so, with the single exception of "Love's Labour's Lost," 1598, which has Shakespere. All the folios likewise give Shakespeare; and it is an important fact that this spelling is adopted by the poet himself in the dedications to "Venus and Adonis" and "Lucrece," which were probably put in type from his own autograph, if they did not pass under his eye in proof-sheets. The same form was almost the only one used by his literary friends, who were fond of playing upon the two words of which the name was probably made up (like Breakspear, Wagspear, Wagstaff, Shakelaunce and others of military origin), though some have attempted to trace it to Jacques Pierre, Sigisbert, the Celtic Schacspeir (= Drylegs), etc. Thus in Ben

Jonson's lines prefixed to the folio of 1623:

"Looke how the father's face
Lives in his issue, even so, the race
Of Shakespeare's minde, and manners brightly shines
In his well-torned, and true-filed lines:
In each of which, he seemes to *shake a Lance*,
As brandish't at the eyes of Ignorance."

To *shake* the spear was to brandish it before throwing it; as in Spenser's "Fairie Queene," iv, 3, 10:

"He, all enraged, his quivering speare did shake,
And charging him afresh thus fully him bespake."

The reader who is interested in pursuing the subject will find the fullest discussion of it in Dr. Ingleby's "Shakespeare: The Man and the Book," Part i, Chaps. i and ii (pp. 1–20).

Postage Stamps (Vol. iv, p. 79).—I notice that the invention of the adhesive postage stamp is claimed for James Chalmers, of Dundee. I beg to say that while Mr. Chalmers has a following of those who, led by his son, have set up a claim, still this claim is not by any means substantiated. The only thing that is given as *evidence* would be rejected by any scientific society in America. No documentary proof or records are brought forth to prove such a claim. Simply two or three old persons *believe* he suggested them before Mr. Hill (later Sir Rowland), and *think* it was 1834. On this alone the followers of the claimant rely, and when asked for better proof say, "Well, the 'Encyclopædia Britannica' says so," and they pin their faith to that work, which, as all scientific men know, abounds in errors. This work, of course, gives Hill the credit of introducing them, but official records, which I personally know of, condemn the Chalmers claim as a nineteenth century "craze." Mr. Pearson Hill, son of the inventor, has challenged Mr. P. Chalmers to prove his claim in a court of law. The latter will no doubt accept, if he is sure of his proof, and we shall anxiously await the result. Mr. Chalmers' father (the so-called inventor) *withdrew* his claim when he was convinced that Rowland Hill was fully a year ahead of him, and only when the two principals were *dead* did this filial son raise the claim, which his own father denied. Yours for justice, JNO. R. HOOPER.

CANADA.

Undern of the Day (Vol. ii, pp. 47, 59, 69).—In "The Anters of Arthur" (probably of the fourteenth century), stanza 17, line 11 reads, "Betwix vnder and none." "The true form is *undorn* or *undern, i.e.*, unter, inter, between—and means the intervening period; it, therefore, sometimes denotes a part of the forenoon, or meal taken at that time, and sometimes a period between noon and sunset. Ulphilas translates *ἄριστον*, Luc. xiv, 12, by *undaurnimat;* Lanc., *oandurth*" (*Quart. Rev.*, Vol. lvi, p. 378). R. A. R.

CAMDEN, N. J.

Hurrah (Vol. iii, p. 318; Vol. iv, p. 47).—In your paper of the 18th, L. L. B. gives the origin of the word Hurrah as the cry prescribed by Duke Rollo for a man in danger, or to invoke justice in case of wrong, the present word being a corruption of Ha! Rou!

This derivation is well supported by the laws and customs of the Island of Serk, one of the Channel islands, of which Jersey is, perhaps, best known. These islands are the last remnant of the Norman Dukedom of the Kings of England, having held to King John and passed to England when he lost Normandy. Queen Elizabeth, in a patent issued by her, mentioned "the island of Sercq, situate within our Dutchy of Normandy."

Though Serk has belonged to England for so many centuries, Norman French is still the official language, and many customs survive in almost the same form in which they were established in the days before the conquest of England.

In the official records of the island for the year 1579, one may now read that in February of that year, a certain Jacques Vaudin was fined "pour avoir crie HA.RO et a l'aide de la Royne," without cause shown, or any wound or blood on his body.

In order to redress any grievance, civil or criminal, a Serk man has but to repeat the Lord's Prayer in French, and cry "Haro, haro! Rollo, mon prince, a mon aide, on me fait tort," and a court is at once called and the matter adjudged. This cry has been made of late years, and may be used now at any time as a means of obtain-

ing redress. There can be no doubt of the identity of this "Rollo, mon prince," with the famous Duke Rollo, or Rolf, by whom the old law was made.

Fall for Autumn (Vol. ii, p. 164; Vol. iii, p. 142).—In the "Musophilus" (1599), of Samuel Daniel, occur these lines (27th stanza):

> "And come with glory to outlive this *fall*
> Recovering of another *spring* of praise."

G.

Dancing in Church (Vol. ii, p. 1, at end).—The dancing of the Shakers in their religious services might appropriately be noticed in the above connection.

J. T.

Wild Man of Prester John (Vol. iv, p. 102).—"There is also a Beast in the Covrt of Prester Iohn called Arians, hauing 4 heades, they are in shape like a wilde Cat, and are of the height of a great Mastie Dog.

"In this Covrt, likewise, there is Fowles called Pharses fowles, whose feathers are very beavtifull to be worne; these fowles are as big as a Tvrkie, their flesh is uery sweet, and their feathers of all manner of Collovrs. There is Swannes in that place, which are as lardge againe as the Swannes of Englande are, and their Feathers are as blew as any blew cloath.

"I haue seen in a place like a Park adioyning vnto prester Iohn's Covrt, 3 score and seuen-teene vnicornes and Eliphants all aliue at one time, and they were so tame that I haue played with them as one would play with yovng Lambes."

D. G. W.

Badjerkait (Vol. iii, p. 312).—The meaning for this Uriya or Hindu word is "stone reptile," or "creeping stone," a descriptive term, since its scales give the creature a stone-like appearance.

R. T.

New Jersey Dialect (Vol. iv, pp. 21, 46).—I think the use of "residenter" may be limited, and can give only these illustrations. A friend told me that he often heard it about thirty-five years ago, in a New Jersey village where "outsiders" were just beginning to seek homes. The old inhabitants were jealous of innovation upon the slow and staid order of things, and in the inevitable strife between conservative and progressive, many of the old townsfolk styled themselves "the old residenters," as a party opposed to "the new element," or the new-comers. I believe the word was applied only to the old citizens, representing long-established rights.

I myself heard it used last summer in this sense by an old lady of seventy-five, whose speech contains many idioms.

M. C. L.

NEW YORK CITY.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287, 321; Vol. iv, pp. 57, 93, 96).—In Dixon's "Her Majesty's Tower" (American edition, p. 55) we are told that Sir Thomas Wyatt (Vol. iv, p. 68) was passionately fond of cats; and that Sir Christopher Hatton (Vol. iv. p. 89) was always pictured as accompanied by a dog.

Henry VI of England, while a prisoner in the Tower of London, had a little dog for a pet (see Younge's "Stories of English History," p. 113).

Alexander Severus was fond of young dogs, pigs, partridges, quails, pheasants, ducks, peacocks, ring-doves and pigeons, of which last he had 20,000. Busbequius and Conrad Gesner were great keepers of animals and birds of many kinds (see Burton's "Anatomy of Melancholy," Part ii, Sec. 2, Mem. 4).

Mr. Clemens (Mark Twain) has a black pet cat which he calls Satan.

One of the Empress Josephine's pets was a lemur from Madagascar (Goodrich's "Nat. Hist.," Vol. i, p. 119). The late Frank Buckland made pets of all kinds of small animals and of various reptiles. James Hogg, the Ettrick shepherd, had a pet collie dog named Sirrah. Sir Walter Scott had a bull-terrier named Camp. Lord Cochrane had a favorite black cat. Cowper's hares were named Puss, Tiney and Bess.

The late Juliana H. Ewing had a great

number of pets, principally dogs, for particulars about which see her published biography. L. N.

Proverbs Relating to Animals (Vol. iv, p. 42).—To the list given by Mr. Vance, add the following:

"Fat as a bear."
"Hang on like a bull-dog."
"As awkward as a cow."
"As cheerful as a cricket."
"Black as a crow."
"Polite as a dog in a meat-house."
"Like a little dog in high oats."
"Slick as an eel."
"Red as a gobbler's snout."
"Mad as a wet hen."
"Slick as a mole."
"Stubborn as a mule."
"Kicks like a Government mule."

The *bay steer* has a reputation which vies with that of the "Government mule."

C. S. Brown, Jr.

Newbern, Tenn.

Fotch for Fetch.—In the "Auters of Arthur," xliii, line 5 (fourteenth cent.), Gawain's horse Greselle is slain in the fight with Sir Galrun. The latter tells his adversary to "Foche the my fresun" [Frisian horse], "is fayrest on fote," but Gawain, who "wept full sore," replied: "No more for the fresun then for a rysche rote" [rush-root]. R. A. R.

Camden, N. J.

Palindrome (Vol. ii, p. 72).—The palindrome "Lewd did I live," etc., becomes a good and perfect one, when you put the character "&" in place of the word "and." This palindrome was produced by Taylor, the water-poet.

Rhymed History of England (Vol. ii, pp. 8, 179).—Rhymes anent each one of the English Kings, from Egbert down, are to be found in an anonymous "English History in Short Stories" (Boston, 1872, 2d ed., 1879). Some of its rhyming quatrains are very old; others were apparently written for the book they appear in. J. T.

"At Six and Seven" (Vol. iii, p. 254).—As an instance of the earlier form of this colloquial expression, "At Six and Seven," Bacon speaks of Pope Sextus V as "a furie thundering friar that would set all at six and seven, or at six and five, if you allude to his name."

M. R. Silsby.

Seneca Falls, N. Y.

Wye River (Vol. iv, p. 72).—Wye is simply the Welch *gwy* or *wy*, meaning water. This root word is found in scores of English and Scotch river-names.

R. G. B.

New York City.

Convicts sent to America.—In the masque "Cœlum Britannicum" (1633), Thomas Carew makes Momus say, speaking of the vices: "I should conceive it a very discreet course, since they are provided of a tall vessel of their own ready rigged, to embark them all together in that good ship called the *Argo*, and send them to the plantation in New England, which hath purged more virulent humours from the politic body, than guaiacum and all the West Indian drugs have from the natural bodies of this kingdom." This quotation shows that the transportation of convicts to the colonies began very early.

G.

A Far-Fetched Conceit. — In the "Britannia's Pastorals," of William Browne, we find the tree *sycamore* made to mean *thus love = sic amor*.

This recalls a passage from Vaughan the Silurist:

"Such ill-placed wit,
Conceit, or call it what you please,
Is the braine's fit,
And meere disease."

But Vaughan himself was a great maker of *concetti*. Q. P.

On the Score (Vol. iv, pp. 44, 72).—In Henry Vaughan's "Silex Scintillanes" (p. 125, of Little, Brown & Co.'s edition), we find this stanza:

"Go, go, queint follies, sugred sin,
Shadow no more my door;
I will no longer cobwebs spin,
I'm too much *on the score*."

What is the meaning of this expression? The poet is evidently lamenting his folly in having written what he calls "idle verses."

May this expression not mean, "I am too deeply in debt?" In like manner, when Herbert says, "They [the parrots] go upon the score," may he not mean that parrots when they learn to talk become debtors to man for that accomplishment? We often speak of settling up "old scores."

Vaughan elsewhere says:

> "What sins on every minute fall
> Score on the glasse."

That is, reckon on the hour-glass what sins fall like grains of sand at every minute.

G.

Lockram (Vol. iv, pp. 32, 71 and 84).—Steevens quotes Beaumont and Fletcher's "Spanish Curate," iv, 5:

> "I give per annum two hundred ells of lockram,
> That there be no straight dealings in their linnens;"

also Glapthorne, "Wit in a Constable," iv, 1:

> "Thou thoughts because I did wear Lockram shirts,
> Ide no wit."

Wright states that by an act of Parliament, 21 Henry VIII, c. 14, linen-drapers were forbidden to import "lynnen clothe called Doulas and Lockeram of the comodites wrought and made in Brytayne in the partes beyond the see." This was repealed by 28 Henry VIII, c. 4, which allows the importation of "Doulas and Lokerams."

M. R. Silsby.

Seneca Falls, N. Y.

Brat (Vol. iv, p. 88).—I have in a note book, copied from an English work on changes of signification of words:

"Brat, now used as a term of reproach, is in an old hymn by 'Gascoine,' made to have a very different meaning, thus:

> "O Israel, O household of the Lord,
> O Abraham's brats, O brood of blessed seed,
> O chosen sheep, that love the Lord indeed."

R. W. L.

Philadelphia, Pa.

Jerusalem Artichoke (Vol. ii, p. 305).—The kind of artichoke prized by epicures is the *Cynara scolymus*, a plant very different from the Jerusalem artichoke. With regard to the popular derivation of the *Jerusalem* in this name from the Italian *girasole*, it is enough to say that evidence on this point is lacking; it may be that it was named from the city of Jerusalem, by reason of some misapprehension, just as *turkey* and *turkey-corn*, both American, have received Old World names. With regard to the native habitat of the Jerusalem artichoke, the late Dr. Asa Gray considered it a variety of *Helianthus doronicoides*, a native of North America. The well-known "Jerusalem cherry" came from Madeira, and, except in its fruit, has no resemblance to a cherry, and nobody seems to know why it was called *Jerusalem* cherry. We have also a Jerusalem oak (a weed) and a Jerusalem sage, in which cases the *Jerusalem* part of the name seems meaningless.

* * *

Anagrams in Science (Vol. iv, p. 91).—Many books state that *amalgam* is an anagram of the Gr. *malagma*, and some find in *trona* (the name of a crude soda salt) an anagram of *natron*.

L. N.

Philadelphia, Pa.

Stilton Cheese (Vol. ii, p. 126).—I send a clipping from the New York *Tribune*: "An Englishman of national reputation has said: 'I do verily think that in 1828 a Stilton cheese was a better fellow than he is in 1889,' and the man ought to know, for he has eaten them for almost three-quarters of a century.

"Stilton is a quaint old village in the north-western part of Huntingdonshire, in the west central part of England. It has never been famous for anything but cheese, and by rights its fame as a cheese centre is not legitimate.

"During the reign of George III, and during the coaching days of this century, forty-two fast mail coaches passed each day over the 'Great North Road,' which runs through Stilton. A fat, fair dame, by name Miss Worthington, was the hostess of the inn at Stilton until 1830, and it was her custom

to have on hand a quantity of the cheese to sell to passengers. Cambridge 'undergrads,' as well as country gentlemen passing through to the north, would invariably take home a cheese, and so the variety became known as Stilton. Then, as now, it all came from Leicestershire, although Miss Worthington always asserted the contrary."

C. T. CHASE.

NEW YORK CITY.

Snake that Follows up Men.—The dukite snake of Australia (Vol. iv, pp. 53, 80) seems to be matched by the *Hamadryas elaps*, or *Sunkr Choar*, an exceedingly venomous serpent of India, which is said to be very spiteful and revengeful in its temper, though its intelligence makes it an especial favorite with the snake charmers.

P. R. E.

OHIO.

Charles I (Vol. iv, p. 108).—In the dedication to King James' Bible we read: "To the most high and mighty prince, James, by the grace of God, King of *Great Britain*," etc. Do we understand R. G. B. to say that Charles I abandoned his father's title, and took an older one in its place? Of course, "the union" took place under Queen Anne; but the title "King of Great Britain" is a hundred years older. Beyond a doubt, however, Charles I was King of Scotland *de jure* as well as *de facto*.

* * *

Hammock, Hummock (Vol. iv, p. 77).—A late writer in the *Popular Science Monthly* says that our word *hammock* is the sole existing relic of the Lucayan language, once spoken by the Indians of the Bahamas. Whether the writers mean *hammock* in the sense of a hanging bed, or in the well-known Floridian sense of a fertile piece of ground, I cannot say.

By the way, there are many American writers, Northern and Southern, who misapply the name *hummock* to the Southern *hammock* lands. The word *hummock* is a good old English word, and is apparently a diminutive of *hump*. It is applied usually to a very small tussock or lump of elevated soil, or sod; whereas the Florida *hammocks*, miscalled *hummocks*, "are either high, low, or swampy," the *high* hummocks being only relatively high; for seldom, if ever, are they elevated above the surface of the surrounding lands. It is, I believe, certain that the *hummocks* of the Gulf States have nothing to do with the Old English word *hummock*, but that the name was given to them from a misapprehension. May not the name *hammock*, as applied to fertile lands, be only a special use of *hammock*, a bed?

* * *

Names of Cities (Vol. iv, pp. 23, 35, 59).—Many of the Italian cities have epithets proverbially attached to their names. Thus Genoa is *Genova la Superba;* Florence is *Firenze la Bella;* Rome, *Roma la magnifica;* Lucca is *la industriosa*.

S. D.

Disguised Authors.—The following list of "Disguised Authors" is taken from *Chambers' Journal* of a recent date. Correspondents will kindly extend the list with especial reference to the pseudonyms of living authors:

"Fictitious names in fiction are by no means confined to the pages of the stories, for authors of this kind of literature seem very fond of giving a made-up name in place of their own. Most people know that 'Edna Lyall' stands for Miss Ada Ellen Bayley; 'John Strange Winter' for Mrs. H. E. V. Stannard; 'Artemus Ward' for Charles Browne; 'George Eliot' for Marian Evans; and 'Cuthbert Bede' for the Rev. Ed. Bradley. Does every one know that 'Rita' is the *nom de plume* of Mrs. Otton Von Booth; 'Ouida' of Mlle. Louise de la Ramé; 'Max Adeler' of Chas. H. Clark; 'Josh Billings' of H. W. Shaw; 'Sam Slick' of the Hon. T. C. Haliburton; 'Marie Gaston' of Alphonse Daudet; 'Holme Lee' of Miss Harriet Parr; and 'Sarah Tytler' of Miss Henrietta Keddie? Everybody knows that 'A. L. O. E.' stands for 'A Lady of England;' but some may not be aware that this lady is a Miss Charlotte M. Tucker.

"Here are a few more of the names which occur most frequently in one's read-

ing: 'Hans Breitmann' stands for Charles Godfrey Leland; 'Country Parson' and 'A. K. H. B.,' Rev. Dr. Boyd, St. Andrews; 'Christopher Crayon,' J. Ewing Ritchie; 'Bab,' W. S. Gilbert; 'Edward Garrett,' Isabella Fyvie Mayo; 'Girl of the Period,' Mrs. Lynn Linton; 'Marian Harland,' Mrs. Terhune; 'H. H.,' the late Helen Hunt Jackson, whose romance 'Ramona' has done for the American Indians what Mrs. Stowe has done for the slaves; 'Professor Hoffmann,' Angelo J. Lewis; 'Ascott R. Hope,' Robert Hope Moncrieff; 'Henry Irving,' J. H. Brodribb; 'Johnny Ludlow,' the late Mrs. Henry Wood; 'Helen Mathers,' Mrs. Reeve; 'L. T. Meade,' Mrs. Toulmin Smith; 'Owen Meredith,' Lord E. R. Bulwer-Lytton; 'Joaquin Miller,' C. H. Miller; 'New Writer,' Lewis Morris; 'Cornelius O'Dowd,' Charles Lever; 'O. K.,' Olga Kireet, now Madame Novikoff; 'Pen Oliver,' Sir Henry Thomson; 'Oliver Optic,' W. T. Adams; 'Max O'Rell,' Paul Blouet; 'H. A. Page,' Alexander H. Japp; 'Pansy,' Mrs. S. M. Alden; 'Phiz,' Hablot K. Browne; 'Rob Roy,' John Macgregor; 'S. G. O.,' the late Rev. Lord Sydney Godolphin Osborne; 'Hesba Stretton,' Sarah Smith; 'Annie Thomas,' Mrs. Cudlip; 'Toby, M.P.,' Henry Lucy; 'Mark Twain,' Samuel L. Clemens; 'Uncle Remus,' Joel Chandler Harris; 'Verax,' Henry Dunckley; 'Elizabeth Wetherell,' Susan Warner.

"When that excellent story 'Vice Versa' appeared, it was suspected in literary corners that the name F. Anstey was a fictitious one. A similar conjecture was made respecting the names Hugh Conway and H. Rider Haggard. However, the latter is quite correct, whilst F. Anstey is part of the name of F. Anstey Guthrie; but 'Hugh Conway' proved to be a name assumed by the late F. J. Fargus.

"Most of our poets, both great and small, have at some time appeared under the disguise of a *nom de plume;* but the list of those who make a regular practice of doing this is a short one; Lady Wilde, a Society poetess, is known to be the authoress of poems signed 'Speranza.' 'Mary Berwick' stands for Adelaide Anne Proctor, and 'Barry Cornwall' for Bryan Waller Proctor. One would hardly have credited Longfellow with having signed himself 'Joshua Coffin.'

"There are many cases on record of women adopting a man's name, for the sake, no doubt, of giving their works extra weight. George Eliot, Currer, Ellis, and Acton Bell (the Brontë sisters), and Georges Sand are fitting illustrations.

"To works of a practical and instructive nature authors usually sign their real names, but there are exceptions. 'Cavendish' (on Whist) is the *nom de plume* of Henry Jones; 'The Battle of Dorking' is by Colonel Chesney; and 'Religion and her Name,' by Archbishop Whately, and not by a 'John Search.' 'J. Arbuthnot Wilson' stands for Mr. Grant Allen; and 'Stonehenge' (on Dogs) for the late J. Walsh. Thomas Carlyle wrote of himself in 'Sartor Resartus' as 'Herr Teufelsdröckh;' and Charles H. Ross sketched himself in the character of 'Ally Sloper.' Mrs. Valentine delights our babies as 'Aunt Louisa;' William Combe related the tours of 'Dr. Syntax;' and Joachim Heinrich Kampe has interested everybody with the remarkable adventures of the 'Swiss Family Robinson.'"

"M. W. H.," the initials signed to the literary articles in the New York *Sun*, stand for Mayo W. Hazeltine. "Carp" is one of the pseudonyms under which Frank G. Carpenter writes.

"Wilson K. Welch," "William Sheperd" and "Uncle Lawrence" are all pseudonyms of William Shepherd Walsh, at one time editor of AMERICAN NOTES AND QUERIES. T. W. H., the initials signed to the editorials in *Harper's Bazar*, stand for Thomas Wentworth Higginson. "Bill Nye's" real name is Edgar W. Nye. [ED.]

BOOKS AND PERIODICALS.

The Cosmopolitan for January cannot be too highly praised. It is most excellent from every point of view—pictures, letter-press and printing—and the editor has every reason to be proud of his New Year number. Among the articles that it contains are "Bouguereau, Artist and Man;" "ColumbiaCollege;" "Thrones that will Totter Next," a very able political paper by Mayo W. Hazeltine; "Development of the Coat and Waistcoat;" "Famous Beauties," by Elizabeth Bisland, and "Blenheim the Famous," by Charles S. Pelham-Clinton. "In the Library," by George Parsons Lathrop and William S. Walsh, shows the latter at his best in his review of modern literary "Fads."

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NOTES.

ST. JAMES OF SPAIN.

The last of the "Seven Champions of Christendom," of whom we have to write, is St. James, the patron saint of Spain, called by the Spaniards St. Jago or Santiago.

The following account of this saint is given in "Chambers' Encyclopædia:" "James, the son of Zebedee, surnamed the Elder, was a brother of the Apostle John, and before his call to the Apostleship was a fisherman. He was the first of the Apostles to suffer martyrdom, being slain by Herod in 44 A.D. There is an incredible legend of his having planted the Gospel in Spain, and he is the patron saint of that country." The same authority, under the caption of "Santiago de Compostella," says: "In front of the town house is an equestrian statue of St. Jago (St. James the Elder, the patron saint of the city and Spain), whose

body, according to a monkish legend, was discovered near this place, by a hermit—a star miraculously pointed out the spot, whence the name Compostella (*campus stellæ*—'field of a star'). It was removed to Santiago in 829. The bones of the saint are believed by the people to be built in the foundation of the Cathedral."

Butler, in his "Lives of the Saints," says: "St. James was by birth a Galilean and a fisherman, the son of Zebedee. He became one of the Apostles and left Judæa after the persecution that was raised at the martyrdom of St. Stephen in the year 30 A.D., and returned again ten years after and suffered martyrdom. During the interval of his absence from Judæa, he made a voyage to Spain. His body was translated to Compostella and many miracles were wrought through his intercession, and he several times appeared and protected the Christian Army in Spain against the Moors. The military order of St. James was instituted by Ferdinand II in 1175."

Mrs. Clements, in her "Hand-book of Legendry," agrees with the other writers, that St. James was the Biblical St. James and the son of Zebedee, and says of his martyrdom: "After St. James established the faith in Spain he returned to Judæa. The Jews were very bitter in their persecutions of James, and one Hermogenes, a sorcerer, especially opposed him and sent one of his pupils, Philitus, to oppose him in argument. James signally defeated and converted him, and the Jewish sorcerer in revenge bound Philitus by his spells. Philitus sent his servant to James to deliver him, who sent him his cloak, and upon touching it Philitus was freed. Finally Hermogenes himself became converted." After St. James was beheaded, the same author says, "His disciples took his body, but not daring to bury it put it on a ship at Joppa, and the angels conducted it to Spain, and landed at Padron. They bore the body on shore and laid it on a large stone, which became like wax and received the body into itself. This was a sign that the saint desired to remain there. But the country was ruled by a wicked Queen, who commanded that they should place the stone on a car and attach wild bulls to it, thinking they would dash it to pieces. But the bulls gently drew the car into the court of Lupa's palace court. Then she was converted and built a magnificent church to receive the body of St. James. Afterwards, the knowledge of his burial place was lost until the year 800, when it was revealed to a priest and the remains were removed to Compostella."

The story of this celebrated saint and champion, as given in the "History of the Seven Champions of Christendom, 1687," is as follows:

"St. James, after his liberation from the Enchanted Castle by St. George, parted with the other Knights for Adventure, and for seven years Travelled through many a strange Countrie by Sea and Land and finally arrived in the unhappy dominions of Juda, and at last reached the beautiful city of Jerusalem, where he admired greatly the stately buildings and Temple of Sion, whose Battlements were covered with steel and the walls of burnished Silver. Thus, while this famous Knight at Arms stood beholding the Situation of Jerusalem, there suddenly thundered such a Peal of Ordnance within the City, that it seemed to his ravished conceit to shake the Vale of Heaven: Whereat his Horse gave such a sudden start that he leaped ten feet from the place whereon he stood. After that he heard the sound of Drums and the cheerful Echoes of brazen Trumpets, by which the Valiant Champion expected some honourable pastime or some great Turnament to be at hand, which indeed it so fell out, for he beheld a troop of well-appointed Horse coming marching through the Gates; after them twelve armed Knights well mounted bearing in their hands twelve blood red Streamers, whereon was wrought in silk the picture of Adonis wounded with a Boar. After them the King drawn in a Chariot by Spanish Jennets, followed by his guard and after them came Celestine, the King Jerusalem's fair Daughter, mounted upon a tame Unicorn. In her hand a Javelin of silver, and armed with a beautiful breast-plate of gold; her guard were a hundred Amazonian Dames clad in green silk.

"Thus did Nebuzaradan, the Great King of Jerusalem, hunt in the wilderness of Judah, being a country much annoyed with wild

beasts. The Herald-at-Arms made proclamation, that whosoever slew the first wild beast in the field, should have in Reward a Corslet of silver. The Champion St. James, hearing this proclamation, set forth at a pace more swift than the winged wind, until he approached an old unfrequented forest, where he espied a huge and mighty wild Boar, devouring some unfortunate traveller. The Boar's length and bigness was terrible, so hideous that at first sight the Courage of the Spanish Knight was almost daunted. St. James blew a great blast upon his silver horn, whereat the furious Monster turned himself and most fiercely assailed the Noble Champion, who most nimbly leaped from his Horse and with his Spear struck such a violent blow upon the breast of the Boar that it shivered into twenty pieces. Then drawing his good fauchion from his side he gave him a second encounter, but all in vain, for he struck as it were upon a Rock of Stone, or a Pillar of Iron, nothing hurtful to the Boar, but at last with staring eyes and with open jaws the greedy Monster, assailed the Champion, intending to swallow him alive, but the nimble Knight as then trusting more upon policy than to fortitude, and so for advantage skipped from place to place, till on a sudden he thrust his keen-edged Cuttle-ax down the throat of the Boar and so most valiantly split his heart in sunder. He then cut the Boar's head and so presented the honor of the Combat to the King of Jerusalem, who was then with his mighty train of Knights entering into the forest. The King graciously received the Boar's head, bountifully fulfilled his promise, and demanded the Champion's Country, his Religion and place of Nativity. All of which the Noble Knight at Rome informed the King upon. When the King was made aware of the circumstances his pleasure turned into a great fury, and forthwith condemned the Champion of Spain to death, but permitted the Valiant Knight—for the good he had done Juda, in Killing the Boar—to choose his death by the Law of Arms. So like a true Knight he requested to be bound to a Pine tree, with his Breast laid open naked against the Sun, then to have an hour's respite to make his supplication to his Creator, and afterwards to be shot to death by a true Virgin. But no Maiden would take in hand to be the bloody Executioner of so brave a Knight. The King in great rage commanded that Lots should be cast among the Ladies, and by Chance it fell upon Celestine, the King's Daughter, in whose heart no such deed of cruelty could be harbored, nor in whose hand no bloody weapon could be entertained. Instead of death-fatal Instrument, she shot towards his Breast, a deep-strained sigh, the true Messenger of Love, and she cried out, 'No! No! before my hand shall be stained with Christian's blood, I will like Scilla against all nature fell my Countrie's safety, or like Medea wander with the Golden Fleece to unknown Nations.' Her companions, the Amazonian Ladies and the Knights, all beseached the King to revoke his sentence. This he did, but forbad the Valiant Knight to ever leave Jerusalem. The fair Celestine, who had become deeply amoured to the Christian Champion with true lover's inguniety succeeded in freeing the Valiant Knight from his imprisonment, and together they escaped the country and arrived safely in Spain.

"After a space of time they went to the Court of Constantinople. As years approached upon the Renowned Champion, he desired to spend the rement of his days in peace, and desired likewise to commit his Fortunes to the Queen of Chance, and so leaving Constantinople, he put himself to travel towards the Country of his first being, not decked in his shining Armour, nor mounted on his Spanish Gennet, but poor and having in outward habit—though inwardly furnished with Gold and Jewels of an inestimable value—with a pilgram's staff, a russet Gaberdine and a Hat of grey colour. In this manner he travelled many days and nights, giving the poor and needy small pieces of silver. He arrived at last upon the confines of Spain, where in honour of that God, for whom he had fought so many battles, he builded up at his own charge a most sumptous Chappel, to this day bearing the name of St. Jacques' Chappel. Such gift begot such a love of the meaner sort of people, that they esteemed him more than a man, with reverance of such regard bestowed upon him, that the very name of the noble

Champion won greater admiration than the high Tilts of their Countrie's King; who being a cruel tyrant grew so envious thereat that he caused the good saint to be closed up, together in the Chappel with his whole Quire of Celestial singers, and to be starved to death. Hunger prevailed and they died, and their bodies moulded to dust, after which there appeared such a light in the Chappel, that it shined day and night with such glorious brightness, as if it had been the glorious Palace of the Sun; and likewise continually was heard such a Quire of melodious Harmony, as if it had been the sound of Celestial musick. The whole countrie accused the King for the tyrannous putting to death of these men and St. Jacques. The proud King preceived now his own rashness and the common hate against himself, and refused to take food more, and languished away and died. Thus have you heard the tragedy of the Spanish Champion."

THOS. LOUIS OGIER.

WEST CHESTER, PA.

THE FIRST FEMALE GLOBE-TROTTER.

W. S. Walsh, in *The Cosmopolitan*, says: "The trip upon which Miss Bisland (who was recently started around the world by *The Cosmopolitan*) is engaged recalls the fact that the first woman who ever circumnavigated the globe was a member of Bougainville's famous expedition around the world in 1766–69, which occupied just two years and four months. Under the name of Baré, and in the disguise of a man, this woman had taken passage upon the storeship *L'Étoile* as servant to Philibert de Commerçon, the botanist. She bore the hardships and privations of the trip cheerfully and uncomplainingly, proving herself an intelligent assistant in all her master's scientific studies, and her sex was never suspected until the vessel reached Tahiti. Here the natives, with the keen intuition of savages, cried out in their dialect, 'It is a woman!' Bougainville subsequently obtained from her a full confession. She said she was an orphan, that she had served before in men's clothes, and that the idea of a voyage around the world had inflamed her curiosity. He adds that she always behaved on board with the most scrupulous modesty. But he drops the subject without any further return to it, and we are left in the dark as to what was her real name, or what became of her subsequently. We learn, indeed, though on no very good authority, that she tended M. de Commerçon in his last sickness, and that she subsequently married a soldier, but with these misty details she vanishes entirely from history.

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When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome, and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Phila., Pa., addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

OXFORD, ENG.

1623 co-acervate, *v.*
1656 coacerve, *v.* 1656
1561 coach, *sb*
1844 slow coach 1844
1850 coach (tutor)
1726 coach and six, etc.
1693 coach, *v. trans.* 1693
1854 coach, *v.* (tutor)
coacher 1603
coachfulness, -lessness (*Dickens*)
1867 coachman (*Angling*)
1870 coachy
1534 coact, *v.* (coerce) 1623
1578 coact, *v.* (act together) 1600
1657 coact, *v.* (connect) 1657
1581 coactly, *adv.* 1581
1883 co actor
co-adherent 1548

1618 co-adjute, *v.* 1618
1725 co-adjutory 1725
1603 co-adjutress 1603
co-adjutrice 1548
1711 co-admire 1711
coads, *interj.* 1590
1649 coadunite, *v.* 1649
1700 coagitation, -tator 1700
1616 coagulate, *v.*
coagulative 1684
1670 coagulatory 1670
1794 coak, *sb.* and *vb.* (*Naut.*) 1794
1813 coals to Newcastle
1770 coal, *v.* (char) 1770
1605 coal, *v.* (mark with charcoal) 1605
1864 coal, *v. trans.* (supply with coal)
1858 coal, *v. intr.* (take in coal)
1687 coalery (colliery) 1700
1700 coalesce, *v.*
1700 coalescence (combination of men)
1769 coalfish
1818 coalify, *v.* 1818
coalish 1686
1792 coalite, *v. trans.* and *intr.* 1792
1642 coalition
1749 coalition (*political*)
1837 coalized
1794 coalizer 1794
1812 coalman
1860 coal-miner, -mining
1577 coam, *v.* (crack) 1577
1865 coarb
1782 coarction 1782
1682 coarcture 1682
1623 coarguate, *v.* 1623
coargue, *v.*
1450 coarse
1633 coarse (of language)
1805 coarsen, *v.*
1598 coarsy 1598
1752 coary 1752
1886 coast, *sb.* coasting (U. S. and Canadian sport)
coast, *v.* (ditto, and in *Cycling*)
1610 coastage 1610
1883 coastal
1615 coaster (ship)
coaster (decanter-stand)
1833 coastguard
1853 coastward
1700 coastways, -wise coat (for women) 1526
1601 coat of arms
1622 coat, *sb.* (*Cards*) 1630
coat, *v.* (supply with a coat) 1600
1753 coat, *v.* (cover with a layer)
1607 coat, *v.* (bind a book) 1607
1612 coat, *sb.* and *v.* (in *Coursing*) 1636
1563 coat card 1625
1830 coatee
1770 coating
1589 coax, *v.*
coax, *sb.*
1616 cob, *sb.* (lump) 1616
1599 cob, *sb.* (of herring) 1599
1877 cob, *sb.* (loaf)
1840 cob, *sb.* (horse)
1818 cob, *sb.* (of corn)

"STILL WATERS RUN DEEP."

Quintus Rufus Curtius is generally cited as having quoted in the "De Rebus Gestis Alexandri Magni" his famous biography of Alexander the Great, the proverb, "Altissima quæque flumina minimo sono labuntur," that is, "The deepest rivers are those which make the least sound." The passage occurs in the vii Bk. 10, and this proverb is one of two which he instances as being current among the Bactrians.

This seems to give it an air of respectable antiquity; but it is less satisfactory when we consider that nothing whatever is known of the personal history of Curtius, and that his epoch is fixed, according to the judgment of the critic, in the Augustan age, the time of Vespasian, or even so late as the thirteenth century, and that even his work, if it be his, is incomplete. It was first published about 1471, at Venice, so that properly our proverb dates from that time, although it may have survived for centuries before among the ancient people of the East, from whom Curtius quotes.

The exact meaning of the Latin proverb has been the subject of much controversy, some claiming that "altissima" means *highest*, in the sense of *most celebrated*, such as the Danube, Po and Brenta, with which rivers Curtius would probably have been most familiar; while others accept its more obvious allusion to the fact that a great noise is not always accompanied by depth and capacity.

Longfellow has well expressed the idea, when he wrote in one of his early letters, "With me, all deep feelings are silent ones." Shakespeare says, "Smooth runs the water where the brook is deep" (Henry VI, Pt. ii, Act iii, Sc. 1), which Edwards cites as the *original* of the proverb!

Curtius quotes another proverb in connection with this one, "Canem timidem vehementius latrare quam modere"—"A cowardly dog barks more savagely than he bites" (cf. a similar passage in Xenophon's Anabasis)—in which the truth inculcated is, that reticence as against demonstrativeness is the best indication of genuine courage and prudence in action. These sayings are recorded, Curtius tells us, "that it might be seen how much sagacity is to be found even among barbarians." We have these two proverbs combined in the admonition, "Cave tibi cane muto et aquâ silente"—"Beware of

a silent dog and a still water"—and the Portuguese also say, "Caõ que muito ladra nunca bom pera caça."

"Still waters run deep," with its many variants, seems to be popular with all nations. The Germans have an almost exact equivalent, "Stille Wasser sind tief;" the Dutch, "Stille waters hebben diepe grounden," and the Danish, "Det stille Vand har den dybe Grund." "Empty vessels give the greatest sound" is another way of putting it, which is paraphrased in the Bible by the proverb, "A fool's noise is known by multitude of words," that is, none are so apt to boast, as those who have least worth. The Scotchman says, "Shall (shallow) waters make the maist din," or, as the Earl of Stirling has expressed it in his poem of "Aurora:"

"The deepest rivers make least din,
The silent soul doth most abound in care."

The Servians alter the proverb slightly, while retaining the same meaning: "A smooth river washes away its banks." The French have the analogous sayings, "Il n'y a pire eau que l'eau qui dort"—"There is no worse water than that which sleeps"—and, "Le feu le plus couvert est le plus ardent"—"The hottest fire is the one most covered." And like this latter, the Italians have, "Sotto la bianca cenere sta la brace ardente"—"Beneath the white ashes lies the glowing coal."

The English proverb has been sometimes given to mean, "Still waters run deep, and the devil lies at the bottom." Sir Walter Raleigh, in his poem, "The Silent Lover," was evidently thinking of Curtius' proverb when he wrote:

"Passions are likened but to floods and streams;
The shallow murmur, but the deep are dumb."

So also Herrick:

"Small griefs find tongues; full casques are ever found
To give, if any, yet but little sound.
Deep waters noyseless are; and thus we know
That chiding streams betray small depth below."

HESPERIDES.

QUERIES.

Hallelujah Victory.—Where did the Hallelujah Victory take place? QUI TAM.

Probably at Maes-y-Garmon, near Mold, Flintshire, North Wales.

Poet-laureate.—What Englishman was made a poet-laureate by a German emperor? QUI TAM.

GERMANTOWN.

J. A. Gibbes, in 1667.

The Abbot of Aberbrothock.—Who was the "Abbot of Aberbrothock" who put the bell on the Bell Rock, or Inchcape Rock? QUI TAM.

It is supposed to have been done by John Gedy, Abbot of Arbroath, in the fourteenth century.

Sad-Iron.—What is the meaning of the word "sad" in connection with the word iron? J. W.

PHILADELPHIA, PA.

Simply "heavy." See any dictionary.

REPLIES.

Electrical Theory of the Universe (Vol. i, p. 47).—The "Electrical Theory of the Universe" teaches that the Creator embodies in Himself both positive and negative elements, through whose agency all things are created. See "A Romance of Two Worlds," by Marie Corelli.

H. W. HARTLEY.

ATLANTIC CITY, N. J.

Subtlest Assertor (Vol. iv, p. 8).—It was Alfred Domett, the hero of Browning's "Waring," who described Browning as the "subtlest assertor of the soul in song."

The characterization is made, I believe, in Domett's last published volume of poems, "Flotsam and Jetsam," but I cannot give the connection. M. C. L.

Poet-laureate of the Nursery (Vol. iv, p. 32).—Alexander Anderson, author of "Bairnies Cuddle Doon," and William Miller, author of "Wee Willie Winkie," have each been called "the poet-laureate of the nursery." BALBUS.

All Passes, etc. (Vol. iii, p. 142).—If I remember aright, the sense of these lines is contained in some verses by Théophile Gautier, which begin :

"* * * Tout passe
L'art seul robuste a l'éternité."

CLAUDE.

PHILADELPHIA, PA.

If Every Man's Internal Care (Vol iv, p. 45).—In the *Weekly Sun*, of August 10, 1887, is a letter from J. S. Foster, Madison Lake, Wis., to this effect :

"As an author is wanted, I will send his name. While at school at Gouverneur, I met a young lady of fifteen years ; we discussed many topics, the last being the cares of life. After we parted I pondered some things and ended with :

" If every man's internal care
Was written on his brow,
How many would our pity share
Who have our envy now.

"Gouverneur, 1837. Presented to Miss Eliza Barns, J. S. Foster, Antwerp, Jefferson county, N. Y."

Whether Mr. Foster really did invent or compose these lines, I have never found out. A correspondent in AMERICAN NOTES AND QUERIES points out that the idea is metastasios. R. G. B.

NEW YORK CITY.

COMMUNICATIONS.

Idaho (Vol. iii, pp. 248, 322).—Dr. E. P. Roche, writing from Bath, Me., to the *Boston Journal*, gives the following explanation of the way in which Idaho was named. He says: "In the autumn of 1865 I resided in Twenty-second street, New York. A genial fellow-boarder was a gentleman of about forty-five years, who was putting some mining stock on the market. His name was Cole, and he claimed the distinction of having for his initials three Cs—C. C. Cole—of being one of the first members of Congress from the new State, and of receiving the largest mileage ever paid to a member of Congress—over $10,000—his mileage being computed from Idaho to San Francisco, thence around the Horn by way of New York to Washington. He was a pioneer from New York, and for a time kept a trading store at Fort Walla Walla.

"One evening the strange name of the new State became a subject of comment, and Mr. Cole gave me the following account of how the name came to be adopted, and also the selected meaning, or rather the meaning which he and others concluded to give as the Indian word's translation. One bright morning about ten o'clock, in company with another gentleman interested in the government of the territory, while riding over some barren mountain tops, or rather hills, the road became so rough as to compel the slowest traveling. As they plodded on the name for the new territory became a topic for conversation. While talking over the various names that had been suggested, they came to the top of a small plateau, on the further edge of which stood an Indian hovel or cabin. The utter loneliness of the spot suggested to the travelers they had come upon the hiding-place of some outlaw, of whom the country then boasted a great number. Just before they reached, but while in plain view from, the cabin, an Indian woman came out and called out several times in a high-spirited, far-reaching voice the word Idaho. The tone was a combination of those of the Swiss yodeler, the Spanish Indian and Louisiana negress, and, as was supposed, a call to the squaw's husband. The sound of the voice as given by Mr. Cole—and he had been familiar with the Indians for some years—was Ee-dah-hoo-oo-oo ; a drop from the first E to the second, a long a, almost as if ah-ah, and a musical, long-drawn-out dwelling upon the hoo, using the full force of the lungs in expiration and crescendo.

"The squaw's call was answered by the sudden appearance of an Indian girl about nine years of age. She was clean and better looking than most of her race. The inference of both Mr. Cole and his companion was that Idaho was the girl's name, and the idea of adopting it as the name of the new territory occurred to both men at about the same time, Mr. Cole claiming to be the first to speak.

"All efforts to find the English of the word resulted in failure; and, finally, in

consideration of the sex and surroundings of the Indian whose name had helped solve the difficulty in finding one for the State, that of Gem of the Mountains was decided upon. The real meaning of the word Mr. Cole never knew. As the Indians name their children from physical peculiarities or circumstances occurring at their birth, and as the child was born about daylight, the translation of Light on the Mountain was first deemed a good one, but its fitness as a name had to give way to the more appropriate one of Gem of the Mountains, which was given to Congress as the translation of the Indian word.

"I narrate the tale as I got it from Mr. Cole, and add what, at that time, I suggested to him—that the territory erect a monument on the spot where the name was selected; and, as amendment, that Joaquin Miller, the Poet of the Sierras, write the inscriptions."

* * *

NEW YORK CITY.

Telegraphic Blunders.—I send the following clipping from *Chambers' Journal*, hoping that your readers may find it of interest.

"'Get rid of Emma at once; exposure imminent.' Such were the contents, startling and unexpected, of a telegram opened by the wife of one of our city men during his absence. How many sighs and tears, how much doubt and anguish resulted, and with what difficulty and persuasion incredulity was overcome and confidence restored, who shall tell? Suffice it that tears gave way to laughter when it was explained that 'Emma' was the name of a big mine in America, and the mysterious message only a hint to sell out shares in that notorious undertaking.

"There was no blunder, telegraphic or otherwise, in the transmission of the above message, but it will serve as an example of the ambiguity of the modern business telegram. Nine out of ten of the messages passing to-day between business houses are so abbreviated, so full of technical terms, as to be an absolutely unknown language to any one outside the particular business concerned.

"There is no occasion whatever to condemn this practice; indeed, the manifold advantages secured by the use of abbreviated or code telegrams, principally as regards economy and secrecy, immeasurably outweigh the disadvantages of occasional misunderstandings. It must, however, be admitted that a slight telegraphic blunder which would not affect the sense of a plainly worded message, might entirely obscure or alter the meaning of an abbreviated or ambiguous one. The person who despatched the comforting assurance, 'made all right,' could not, of course, foresee that the failure of two little signals would transform his message into the alarming statement, 'mad all night;' but the economist who condensed the same meaning into the single word 'settled' could not loudly complain that the message as delivered contained the unmeaning and somewhat irritating word 'nettled.'

"The blunders of the telegraph arise from more than one cause. In addition to those produced by indistinct or illiterate writing, a very large number are due to mechanical or electrical faults in the apparatus or on the line. The Morse code or alphabet, by means of which the pulsations of the electric current are read, is, as most people are aware, composed of dots and dashes, or rather short and long signals, combinations of which in different orders and quantities form the letters of the alphabet. These signals are liable to mutilation in three ways: by 'failing,' or the loss of a signal; by 'sticking,' or the running together of two signals, and by 'splitting,' or the breaking up of one signal into two or more. To illustrate this, let us take the letter 'R,' which is expressed by a dot, a dash, and a dot - — - By the accidental omission of the first or last dot, it would become either — - N, or - — A. By the running together of two signals it would again, although not perfectly, become — - N, or - — A, while the splitting up of the dash would transform it into H - - - - When it is remembered that all of these faults may be, and occasionally are, present at the same time, the mystery of some telegraphic blunders is explained.

"A few years ago a message was received at a certain town in the north of England,

addressed, 'The Chief Baconstable.' Unfortunately, the contents afforded no clue to its destination, and after going round to all the Baconfactors in the town, it was reported as 'undelivered.' Speedily came the corrected address, 'The Chief-Constable.' In this case the hyphen between the two words being badly signaled was translated 'Ba' and tacked on to the next word.

"This faulty signaling, or, as it is technically called, 'bad spacing,' is another fruitful source of error. In conjunction with a badly written letter, it produced the address 'Mice Cavern,' instead of 'Mitre Tavern;' and in transmitting the report of a lecture on 'Poetry,' made the lecturer refer with enthusiasm to the 'tender melody of *cats*,' which should, it is scarcely necessary to add, have read 'Keats.' Another lecturer, dealing with the 'growth of happiness,' had the title converted into the 'groans of happiness'—a somewhat peculiar error, but one well within the bounds of possibility.

"A well-known refreshment caterer in Manchester received an order from a school manager for four hundred *beans*. This order he transferred to a greengrocer, and it was only on inquiry being made as to the real quantity required, that an error was discovered. The original order was for four hundred *buns*. A student, anxiously awaiting the result of an examination, was not relieved from suspense on receipt of a telegram containing the words, 'first or last.' Luckily, a repetition of the message corrected this, substituting the gratifying intelligence, 'first on list.' A gentleman telegraphed to his servant, 'Get me good seat theatre to-night,' and was not very well pleased on his arrival to find an orthodox theatre *hat* provided, but no *seat*.

"During a meeting of the British Association, some years ago, a sermon was preached by a reverend savant. The preacher's text, as reported by the telegraph, was taken from 'The *Aces* of the Apostles,' and one of his sentences read, 'the soups of just men, made perfect.'

"Who has not heard or read of the party telegraphing for his *coat* and receiving a *cow*, or of the gentleman absent from home, informed of the birth of a box! Here are, however, other versions of these cases, rather more circumstantial, although probably not more authentic. A reporter absent from home on business, wired for his *new coat*. Reply: 'What do you mean by *neat cow?* Don't understand your message.'

"It is, however, in dealing with press or newspaper work, in which the dangers of indistinct writing are enhanced by the system of abbreviations used by reporters, that the great majority of telegraphic blunders are committed. Fortunate, indeed, is it that there stands between the copy and the public the all-knowing, long-suffering sub-editor, else would the newspaper hold a lower place in the world than it does to-day. What, for instance, would be thought of the paper which, publishing a well-known politician's speech, closed it with the extraordinary words, 'All things come to the man with warts!' or of the sporting print which allowed it to become public that Lamia would not run at Newmarket, as she was 'touched in the mind!'

"The telegraphist engaged during a big cricket match had perhaps some excuse for describing the pause for refreshment as 'the luncheon internal' instead of 'interval;' but what can be urged for the man who, in the middle of a prosaic provision market report, alleged that 'well *curld hairs* not over fifteen pounds weight realized good prices!' It cost the pressman an extra thought to discover that 'well *cured hams*' were the articles reported on.

"Not many months ago, a prominent party leader, speaking in the provinces, mentioned by name a number of local gentlemen, praising them for their zeal and industry in the cause, adding, as an emphasis: 'These are all friends, old well-known friends.' What would have been the feelings of the speaker, or of those mentioned, had the report appeared in the newspaper exactly as it was telegraphed—that is, 'These are all frauds, old well-known frauds!' In describing a horse-race, the reporter wrote, rather indistinctly, it is presumed, 'The favorite made all the running, and won by two lengths.' The telegraphist who signaled the message was evidently not of a 'sporting turn,' as the best he could make of it was: 'The favorite made all the winning, and ran by twilight.' Another description

was: 'The pair ran together to the distance, where Avon Belle got in front, and eventually won, after a good race, by a *week*.'

"A great many yarns of peculiar errors are current in the service, many of which are very comical, but, bearing the stamp of having been concocted for the sake of the joke, are not to be put forward as genuine telegraphic blunders. One of them, however, as an example of telegraphists' humor, may fitly conclude this paper. A pressman reporting a big fire gave prominence to the fact that a gentleman in the neighborhood had lent his private hose-pipe. By the time the report reached its destination the sentence had become 'Mr. W—— kindly lent his *nose-wipe*.'"

C. F. Thomas.

St. Louis, Mo.

Nicknames of Famous People (Vol. iii, p. 211; Vol. iv, p. 92).—Robert Greene, in a single sentence, calls Shakespeare "an upstart Crow," a "*Johannes factotum*," and a "Shakscene."

Ipsico.

Brat (Vol. iv, pp. 88, 118).—Your note on *brat* does not bring out the fact that the word was not always used in a contemptuous sense. Compare, for instance, the fine old song by Richard Edwardes, where the mother is singing to her babe, and the poet says: "As she continued thus in song unto her little brat."

W. J. Rolfe.

Cambridge, Mass.

Favorite Fiction of Noted People (Vol. iv, p. 96).—In *Belford's Magazine* for March and August, 1889, a large number of literary people tell the names of their favorite novels, but very few, indeed, confine themselves to a single work.

E. G. Keen.

Warwick, Pa.

Kangaroo (Vol. i, p. 260).—The early Dutch name *filander* for a species of kangaroo may be spelled "philander," so as to mean "man-lover," though there seems no reason for such a name. But it is not a little remarkable that among the scores upon scores of native Australian names for the male kangaroo, almost every one means also *man*, each tribe (as a rule) giving its name for *man* to a male kangaroo of some species or other.

* * *

I Bianc re di Scoz (Vol. iv, pp. 32, 70, 80).—The Italian noun *Re* has the same form in both numbers, but in this instance the use of the plural definitive *I*, instead of the singular *Il*, decides the point, and requires that the phrase be translated, "The White *Kings* of Scotland."

Possibly, Dollar's medal may be a Jacobite token struck after the death of Charles Edward, the so-called Young Pretender, and the last of the Stuarts for whom royalty was claimed.

White was the Stuart royal color, a white rose being the badge of the house, and it was conspicuous in both the Jacobite insurrections. In the earlier, James' standard bore long streamers of white ribbon; while in the rebellion of 1745–6, white cockades and bits of white ribbon were the "loyal" tokens. Prince Charles wore a rose of white ribbons surmounting his Scotch bonnet, and the regimental colors displayed white. Charles spent most of his life in Italy, chiefly at Rome, and was known there as *Il Re* (see Chambers' "History of the Rebellion").

Not only were the Stuarts of royal Scottish line, but the chief hope of the Pretenders rested in Scotland, and it was as James VIII, *i. e.*, as a Scottish king, that Prince Charles caused his father to be proclaimed at Edinburgh. It is easy to suppose that some of his adherents may have mourned for this prince as the last of the White Kings of Scotland.

As for S·PEL, instead of a saint's name, is it not, perhaps, a contraction of some part of the verb *sepellire*, to bury? If so, the inscription might be rendered, "The White Kings of Scotland buried," *i. e.*, their line ended.

Sto. Venanzio, on the medal obverse, is difficult. In the "Book of Days," this saint's day is given as May 18, and if the dates are correct, it was two days earlier, or on May 16, that Charles proclaimed his

purpose to set up his royal standard in England; still, the youthful saint, so often snatched from death by angelic aid, may have been taken to represent, in some sort, the youthful adventurer who always ascribed his hair-breath escapes to Divine succor.

If these suggestions are accepted, the medal may be supposed to commemorate on one side the highest fortune of the Jacobite cause, and on the other, its burial.

M. C. L.

Monday for Health (Vol. iv, p. 68).—A parallel verse, which includes Sunday, is as follows:

> Monday's child is fair in the face,
> Tuesday's child is full of grace;
> Wednesday's child is merry and glad,
> Thursday's child is sorry and sad;
> Friday's child is loving and giving,
> Saturday's child must work for his living;
> But the child that is born on the Sabbath day
> Is blithe and bonny and good and gay.

R. G. B.

NEW YORK CITY.

On the Score (Vol. iv, pp. 44, 72, 117).—Andrew Marvell says of Charles II:

> "Throughout Lombard street,
> Each man he did meet,
> He would run *on the score*
> With, and borrow."

This confirms the idea that *on the score* implies indebtedness. The above is from his "Lord Mayor and Court of Aldermen" (1674). G.

Pseudonyms (Vol. iv, p. 119).—"E. S. Delamer" is, according to Fulton's "Book of Pigeons," p. 12, one of the pseudonyms of the Rev. E. S. Dixon, a British writer on pigeons and rabbits.

P. R. E.

Cariacou (Vol. iii, p. 70).—From the spelling *caricacou*, for the island, it seems possible that the form Carriacou is an assimilation of its older name to that of the deer called cariacou. P. R. E.

Fir, the Tree.—In the State of Maine, farmers often pronounce this word as if it were written *fair*.

The Game of Cat.—The boys' game called *cat*, or tip-cat, bears a certain resemblance to the Hindu game of *Kati*, described in Hunter's "Bengal Gazetteer," Vol. xii, p. 80.

Shinny.—There is a Hindu game played by boys called *chini*, described by Hunter in the "Bengal Gazetteer," Vol. xii, p. 80, which seems to have some points in common with the game of *shinny* as played by boys here. G.

PHILADELPHIA, PA.

Petersburg (Vol. ii, p. 261).—It has been remarked that, since there never was a saint named Petersburg, there should be no city called St. Petersburg. We have a St. Johnsbury in the United States, also a St. Johnsland, and what not else. Bury St. Edmund's, in England, is occasionally called St. Edmundsbury in books of reference. We find little or no other trace of such naming of towns outside the United States. * * *

Highhole (Vol. iv, p. 101).—Other woodpecker names are *heighan*, *witwall*, *widwall*, *wodewall* (cf. Ger., *wittewal*; O. Dut., *weduwael*; Dut., *weduwaal*, a yellow thrush). (See Skeat's larger Dict. under *woodwale* and *wittol*, a cuckoo.) The outcome of the comparison of these forms is this: That *highhole* gets its last syllable not from our word *hole*, but from some word like *wale*, a common element in many bird-names in various languages. * * *

Goust (Vol. iii, 79, 127).—There is a very pleasant and readable sketch of Goust in E. A. Dix's "Midsummer Drive Through the Pyrenees" (1889), pp. 1681–78.

K. T.

Sea-Cat (Vol. iii, p. 246; Vol. iv, p. 55).—It was formerly believed that every land animal had its counterpart in the sea,

> "That ocean where each kind
> Doth straight his own resemblance find,"

as Marvel sings. Accordingly, we hear of sea-horses, sea-cows, sea-lions, sea-elephants, and what not else. It is therefore not unlikely that no really existent animal is in-

tended by the expression "Blue Sea-cat" in the quotations made as above.

OBED.

CHILMARK, MASS.

Another Threnody (see "Akhoond of Swat," Vol. iv, pp. 67, 89).—*Dirge of the Moolla of Kotal, rival of the Akhoond of Swat.*

["The death of the Akhoond of Swat has, it is said, been rapidly followed by that of his rival, the Moolla of Kotal, on the 4th instant."—*Bombay Gazette*, January 21.]

I.

Alas, unhappy land; ill-fated spot
Kotal—though where or what
On earth Kotal is, the bard has forgot;
Further than this indeed he knoweth not—
It borders upon Swat!

II.

When sorrows come, they come not single spies,
But in battal-
Ions: the gloom that lay on Swat now lies
Upon Kotal,
On sad Kotal whose people ululate
For their loved Moolla late.
Put away his little turban,
And his narghileh embrowned,
The lord of Kotal—rural urban—
'S gone unto his last Akhoond,
'S gone to meet his rival Swattan,
'S gone, indeed, but not forgotten.

III.

His rival, but in what?
Wherein did the deceased Akhoond of Swat
Kotal's lamented Moolla late,
As it were, emulate?
Was it in the tented field
With crash of sword on shield,
While backward meaner champions reeled
And loud the tom-tom pealed?
Did they barter gash for scar
With the Persian scimetar
Or the Afghanistee tulwar,
While loud the tom-tom pealed—
While loud the tom-tom pealed,
And the jim-jam squealed,
And champions less well heeled
Their war-horses wheeled
And fled the presence of these mortal big bugs o' the field?*
Was Kotal's proud citadel—
Bastioned, walled and demi-luned,
Beaten down with shot and shell
By the guns of the Akhoond?
Or were wails despairing caught, as
The burghers pale of Swat
Cried in panic, "Moolla ad Portas?"
— Or what?
Or made each in the cabinet his mark
Kotalese Gortschakoff, Swattish Bismarck?
Did they explain and render hazier
The policies of Central Asia?
Did they with speeches from the throne,
Wars dynastic,
Ententes cordiales,
Between Swat and Kotal;
Holy alliances,
And other appliances
Of statesmen with morals and consciences plastic
Come by much more than their own?
Made they mots, as "There to-day are
No more Himalayehs,"
Or, if you prefer it, "There to-day are
No more Himalaya?"
Or, said the Akhoond, "Sah,
L'Etat de Swat c'est moi?"
Khabu, did there come great fear
On thy Khabuldozed Ameer
Ali Shere?
Or did the Khan of far
Kashgar
Tremble at the menace hot
Of the Moolla of Kotal,
"I will extirpate thee, pal
Of my foe the Akhoond of Swat?"
Who knows
Of Moolla and Akhoond aught more than I did?
Namely, in life they rivals were, or foes,
And in their deaths not very much divided?
If any one knows it,
Let him disclose it!

G. T. L.

* Are now become the "mortal bugs o' the field."

Oddities of Noted People (Vol. iv, pp. 44, 53, 82, 105).—

Samuel Richardson wrote his novels attired in full dress; Benjamin d'Israeli's writing room, wherein he wrote his earlier novels, was extravagantly furnished, and he himself was clothed to match, as he wrote. Mrs. Radcliffe ate raw pork before working at her novels. Handel was accustomed to order dinner for five at a certain tavern in London, and then to eat the entire meal himself. A story relates that an ignorant waiter explained that he did not serve the dinner because he was waiting for the other guests. "I am de oder guests," cried the indignant musician; and he got his dinner.

R. G. B.

NEW YORK CITY.

Curious Legal Custom (Vol. iv, p. 21).—

M. C. L. says, "Gloves were not suffered in a church, because the Real Presence was on the altar." It is a proper survival of this rule that teaches Episcopalians to receive the consecrated bread at the communion in their ungloved hands.

R. G. B.

NEW YORK CITY.

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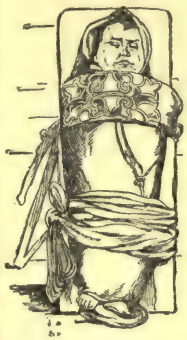
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NOTES.

"LA GRIPPE."

This term, in an Anglicized form, and relating to a similar disease to that which is now epidemic in our country, as well as in foreign lands, prevailed to almost the same extent nearly fifty years ago; and yet, in the various newspaper allusions to the subject, very little reference is made to "The Grip" that swept the country during President Tyler's administration (1841–1845), and which was significantly called "The Tyler Grip."

Of course, since then new generations of people have risen, as well as new generations of editors and publishers, and somehow there always seems a tendency on the part of the multitude to ignore the past, and, at the same time, to emphasize the present. Although Tyler had been elected Vice-President on a Whig platform, yet, when he

was elevated to the presidency through the death of Harrison, he vetoed all the leading measures of the Whig party; therefore, the term of "The Tyler Grip" was applied to all his executive measures which were adverse to the Whigs, as well as to the prevailing epidemic. The coincidence is remarkable that these visitations should have occurred under the normal administrations of the two Harrisons.

"A special despatch from Berlin says: Professor Hirsch gives an historical review of influenza, in which he writes: 'The statements about the appearance of influenza can be traced far back to the Middle Ages. As far as can be ascertained, the first reliable report of the illness dates from the year 1173, when it prevailed in Germany, England and Italy. Then follow reports of influenza epidemics in the fourteenth and fifteenth centuries.

" 'In the sixteenth four years are named —1540, 1557, 1580 and 1593—in which it spread widely over Europe. From this time the number of reports increase in proportion to the interest which doctors took in observing epidemics, and to the increase of the medical papers which took the opportunity of publishing accounts of the disease.

" 'Thus I found that in the eighteenth century no less than fifty-five influenza epidemics were mentioned, when they spread over the eastern, the western, the northern and southern hemispheres, assuming sometimes smaller, sometimes greater dimensions, while from 1800 to 1875 there are only eighteen years in which influenza did not prevail in one or the other parts of the world. Influenza never appears in single instances. Some which were reported as such were serious cases of catarrh of the respiratory organs.

" 'Influenza always appears as an epidemic, and as such it prevailed in the years 1781–82 on the eastern hemisphere, from China to Spain; in 1789–90, on the whole western hemisphere, and in 1807 and 1815–16 in North America. In 1830–32 it spread over nearly the whole face of the earth; in 1833 over Asia Minor, North Africa and Europe, and in 1836–37 again over a large part of the eastern hemisphere. In 1855 it prevailed in numerous spots in Europe. The last influenza epidemic dates, as far as can be seen from the reports, from the years 1874–75.

" 'This peculiarity of appearing as a universal illness it shares only with the cholera, but it differs from the latter in this, that the cholera has left the great portions of the earth untouched, and its spread from land to land can be traced from its Indian home by the communication of persons or things. But influenza seems to have spared no portion of the earth, and its spread is quite independent of all communication.' "

S. S. R.

LANCASTER, PA.

TO TEACH ONE'S GRANDMOTHER TO SUCK EGGS.

This phrase means, of course, to be, or assume to be, wiser than one's elders or superiors, and an early expression of this sentiment occurs in a Greek epigram in Henry Stephens, "Thesaurus" (ed. 1572, ii, 785), and in the Greek "Anthologia" (Stephens' ed. 1566), and there attributed to Lucillius (a poet supposed to have lived in the time of Nero, editor of two books of epigrams, 124 of which, mostly sportive and aimed against the Roman grammarians, are assigned to him). Jacobs, however, attributes it to Philippus of Thessalonica (who lived after the age of Augustus, probably in Trajan's time, and compiled an ancient Greek anthology; he is said to have written ninety epigrams; some of these are probably by Lucillius).

The epigram in question, "On a Stolen Statue of Mercury," has been translated as follows by Rev. G. C. Swayne (in Dr. Wellesley's "Anthologia Polyglotta"):

"Hermes the volatile, Arcady's president,
Lacquey of deities, robber of herds,
In this gymnasium constantly resident,
Light-fingered Aulus bore off with these words:
'Many a scholar, by travelling faster
On learning's high road, runs away with his master.'"

referring of course to Mercury's patronage of thieves. The last line:

"*Polloi mathetai Kreittones didaskalon,*"

seems to have been a proverb, and is quoted

by Cicero ("Ep. Ad. Diversos," iv, 7). Ernestus Clavis calls it "Senarius notus." And this line is the probable original of the remarkable sentence in "Tom Jones," "Polly matete crytown is my daskelon," which sounds like the Rogues' dialect, and which Partridge says his school-master, a famous Greek scholar, used to quote and translate by "Teach your grandmother to suck eggs."

The French say, "Les oisons veulent mener les oies paître"—"The goslings want to drive the geese to pasture." "Il ne faut pas apprendre aux poissons à nager"—"It is not necessary to teach fish to swim." The last is similar to the Latin proverb, "Aquilam volare, delphinum natare doce"—"Teach an eagle to fly, a dolphin to swim," and there are several Greek phrases of similar import. Other versions of our homely sayings are:

"Teach your grandmother to spin."

"Teach your grandmother to sup sour milk."

"Teach your grandmother to grope her ducks."

QUERIES.

Job's Turkey.—What is the origin of the phrase, "As poor as Job's turkey?"

E. M. H.

PITTSFIELD, MASS.

See AMERICAN NOTES AND QUERIES, Vol. i, pp. 262, 273.

Sherry Cobbler.—Whence the name *sherry cobbler* for that well-known beverage of wine with sugar, ice, lemon, etc., sucked through a straw? A. H.

ST. LOUIS.

Perhaps from the notion that it patches up the system. Compare such phrases as "pick-me-up," "bracer," etc.

Pie at Breakfast.—Is pie (as one of your Philadelphia correspondents asserts) an essential element of the New England breakfast?

I never happened to see it used at breakfast, though I was born in New England and have lived there all my life.

E. M. H.

PITTSFIELD, MASS.

I can say from my own experience that in a private house in Cambridge, Mass., I have seen a custard pie served as part of the meal.

And that there is a prevalent impression that pie is a common article of food at the breaking of fast in New England is proved by the story of the Eastern man who complained to his landlady about the lack of that delicacy in the West, by exclaiming indignantly, "What, four dollars a week for board, and no *pie* for breakfast!"

A Twin.—In a recent English story I found the expression, "a twin," used constantly for the two sisters, as, for example, "they are a twin," "the twin was in the room," when *both* were there, etc. Is such a use good English? E. M. H.

PITTSFIELD, MASS.

Webster defines the word "twin" as "*one* of two produced at a birth," and in Chaucer the word "twin" is used in the sense of separating, dividing. Of course, the word itself comes from the same root as "two," but usage seems to have considered the dual idea as applied to division and not combination.

REPLIES.

"Sordello" (Vol. ii, p. 214).—Alfred Tennyson, relating his experience with Browning's "Sordello," said: "There were only two lines in it that I understood, and they were both his. One was the opening line:

"'Who will, may hear Sordello's story told,'

and the other was the closing line:

"'Who would has heard Sordello's story told.'"

M. R. S.

SENECA FALLS, N. Y.

Devil's Dancing Ground (Vol. iv, p. 114).—Irving, in his "History of New York," says: "Even now I have it on the point of my pen to relate how his crew were most horribly frightened, on going on shore above the highlands, by a gang of merry, roistering devils, frisking and curveting on a flat rock, which projected into the river, and which is called the *Duyvel's Dans Kamer* to this very day.

"From that gravelly height, the highlands, the village of Newburg, and a large portion of the lower part of the 'Long Reach,' from Newburg to Cross Elbow, are seen, with the flat rock in the river at the head of Newburg bay near its western shore, known as *Den Duyvel's Dans Kamer*, or the Devil's Dance Chamber. This rock has a level surface of about half an acre (now covered with beautiful arbor-vitæ shrubs), and is separated from the mainland by a marsh. On this rock the Indians performed their peculiar semi-religious rites, called *pow wows*, before going upon hunting and fishing expeditions, or the war path. They painted themselves grotesquely, built a large fire upon the rock, and danced around it with songs and yells, making strange contortions of face and limbs, under the direction of their conjurors or 'medicine men.' They would tumble, leap, run, yell, when, as they said, the devil, or evil spirit, would appear in the shape of a beast of prey, or a harmless animal. The former apparition betokened evil to their proposed undertaking, and the latter prophesied of good. For at least a century after the Europeans discovered the river, these hideous rites were performed upon this spot, and the Dutch skippers who navigated the Hudson called the rock Den Duyvil's Dans Kamer. Here it was that Peter Stuyvesant's crew were most horribly frightened by roistering devils, according to the veracious Knickerbocker.

The latter description is from a series of illustrated articles in the *London Art Journal* for 1860, entitled "The Hudson from the Wilderness to the Sea," by Benson J. Lossing.

J. R. T.

NORTHAMPTON, MASS.

REFERRED TO CORRESPONDENTS.

Osgod Clapa.—Who was Osgod Clapa and what is known of him?

NOAH WEBSTER CLAPP.

CINCINNATI, O.

Ponsulamar.—On a hotel bill of fare, recently, I found the dish *Ponsulamar*. It turned out to be a concoction of sliced apple. What language was it?

E. M. H.

PITTSFIELD, MASS.

Parallel Passages (Vol. iv, pp. 84, 108).—In the story of "Intriguing and Madness," in Samuel Warren's "Diary of a London Physician," occurs as a quotation the line:

"A scoff, a jest, a by-word through the world."

This is readily suggestive of a remark by an earlier writer upon the same topic—the results of a life of profligacy. See Deuteronomy, Ch. xxviii, Vs. 37:

"And thou shalt become an astonishment,
A proverb, and a by-word among all nations," etc.

Will NOTES AND QUERIES please enlighten me as to the original source of Warren's quotation? I am unable to find it.

CHARLES C. BOMBAUGH.

BALTIMORE, MD.

Conflicting Statements.—In Adolphus Trollope's reminiscences mention is made of W. M. Thackeray having broken his nose by a fall over the head of a donkey, on which he was riding, somewhere in Italy, Trollope being of the party. Now, Fannie Kemble distinctly states that Thackeray's nose was broken in a school struggle of some sort with her brother John Kemble. The story is given in her "Recollections of a Girlhood." Now, if it were *my* nose that was in question, I should far rather owe deformity to the hand of John Kemble, than to a donkey. I'd like to know which story is true, and what probable explanation there can be of *either* party making any such statement, if there was no truth in it?

E. M. H.

PITTSFIELD, MASS.

Come, Push the Bowl About.—

Come, push the bowl about,
And drive away all sorrow,
For perhaps we'll never meet,
For perhaps we'll never meet,
For perhaps we'll never meet,
Meet again to-morrow.

Wine is good to cure the gout,
The cholic and the phthisic,
Wine is for all men,
Wine is for all men,
Wine is for all men,
The very best of physic.
Come, push the bowl about, etc.

He that *will* get drunk,
Yet goes to bed sober,
Falls as the leaves do,
Falls as the leaves do,
Falls as the leaves do,
In the month of October.
Come, push the bowl about, etc.

He that *won't* get drunk,
Yet goes to bed mellow,
Lives as he ought to do,
Lives as he ought to do,
Lives as he ought to do,
And dies a clever fellow.
Come, push the bowl about, etc.

Just two-and-sixty years ago, a young artisan of Lancaster county brought his young bride over from the "Kreitz-Krick" (Cross-Kreek) valley, in York county. At an impromptu reception given to his friends, when the bride was called on for a song (her reputation as a good singer had preceded her), this is what she sang, and sang it so excellently that all the young folks became *intoxicated*, with the *song*, at least. The song became *popular*, whether it has merit or not. A temperance society then in the township of Donegal, excepted from its list of prohibitions "*malt liquors, wine and cider.*" Perhaps that accounted for the popularity of the song.

Does any reader of NOTES AND QUERIES know anything about the song, its author, or when, or where recorded?

S. S. R.

LANCASTER, PA.

COMMUNICATIONS.

Some Etymologies. — *Charnico.*—This Shakespearean name for a kind of wine is derived from *Charneca* (not *Charneco*, as the books say), a village near Lisbon, still noted for its vines (see the "Nouvelle Dictionnaire," of Vivien de St. Martin, Art. CHARNECA). *Charneca* in Portuguese means a heath, a barren place; in Spanish, it means a mastic tree.

Cellite (Vol. iv, p. 106).—The "Century Dictionary" is surely in error in speaking of the Cellites as Lollards. The books of reference, however, generally call them so. The term Lollard was once a very vague one. But for nearly six centuries the Cellites have been loyal to the Roman pontiffs, and, as lately as 1870, Pius IX confirmed their rule. Their annals take up but a small space in history, yet they have always done (as I believe) a very noble and self-sacrificing work, chiefly among the insane poor.

Cipper-nut.—This old name for the earth-nut, found in "New Eng. Dict.," no doubt represents the Latin name (*cyperus*) of the plant which produces the nut. Dr. Murray, however, does not suggest any etymology.

Clarenceux.—The "New Eng. Dict." derives this word (no doubt correctly) from Lionel, Duke of Clarence; but it follows the English heralds in referring the honor of Clarence to Clare, in Suffolk; whereas there is good reason to believe that Philippa of Hainault, Lionel's mother, was titular Duchess of Clarenza in Greece. At any rate, the French princes of Achaia in Greece gave the title of Duke of Clarenza to their eldest sons. Guillaume, one of the descendants of the celebrated Geoffroy de Villehardouin, whose nephew was founder of the line of princes of Achaia, gave the honor of Clarence to Matilda of Hainault, his granddaughter, and from her it passed to Philippa, Lionel's mother.

Curf (Vol. iv, p. 47).—This is a word well-known everywhere, but it is spelled *kerf* in the dictionaries.

Dude (Vol. ii, pp. 93, 118, 143; Vol. iv, p. 82).—There surely could be no great violence done to rules of linguistic science if we were to connect this word with *doodle* or *fop-doodle*, a fool or fop. The plant *doodledoo* (Vol. iv, p. 82) appears to be so named from its flaunting colors. (Cf. Cock-a-doodle-doo.) Skeat, in discussing the word *dodo* (Port. *doudo*, a dolt, a fool), compares it to the English *dude* ("Etym. Dict.," p. 800).

Feria.—The "Century Dict." notices the strange reversal of meaning in the ecclesiastical use of the word *feria*, for which it tells us "there appears to be no adequate explanation." But in fact the explanation seems easy. In ancient Rome, a feria was a religious festival or holiday *for the people*. In ecclesiastical usage it is a holiday *for the clergy;* a day when the clergy are not actively employed at their special functions. When any week-day happens to be a great day in the church, it loses its ferial character.

Flageolet.—This word, used as the name of a species (or of certain varieties) of bean, comes to us from the French, but is already naturalized among American market-gardeners. It appears to have arisen quite independently of *flageolet*, the name of a musical instrument, and to be merely a diminutive of Latin *phaseolus*, a kidney bean, distorted, however, by a popular misapprehension, into the form of the more familiar name of the musical instrument.

Flemen.—This word, meaning a swelling of the ankles, occurs in the "Century Dict.," with the remark "origin unknown." It is, however, a Latin word. "Lewis & Short's Dict." gives it in the plural form. Plautus uses the word, which is generally regarded as a variant of *phlegmon*.

Floug.—This term (used in stereotyping as the name of the blank of wet paper from which the matrix for the stereotype plate is formed) appears to be the Fr. *flau*, a blank. The "Century Dict." proposes no etymology for *floug*. *Flau* is used in France in exactly the sense of *floug*.

Fop, an old slang word, meaning drunken, has no etymology given in the "Century Dict." It may be compared with *fep*, a Dutch word, meaning drunkenness; feppen, to tipple.

Frijole.—This word, the Span. *frijol*, a bean, is referred by some recent etymologists to a native Mexican origin. The "Century Dict.," however, derives it from *L. phaseolus*, a kidney bean.

Uniate Greeks.—The article "Roman Catholic Church" in the "Encyc. Britannica" was written by P. L. Conellan. It presents some surprising features. In speaking of the Roman Catholics of the Greek rite, the author appears to state that there are only some ten priests, a bishop and sixty families in the rite. The latest statistics I have been able to find for Italy (1861) make the number of United Greeks in Italy alone over 75,000. Addis and Arnold place the United Greeks of Italy at from 25,000 to 30,000. There are, or lately were, a few parishes of the Greek rite even in Corsica, and one or two on the mainland of France. Conellan's article does not allude to the United Jacobites (so called), to the United St. Thomas Christians, nor to the Abyssinian Uniates. Pius IX repressed the Eastern rites, but Leo XIII has openly and warmly applauded them. * * *

PHILADELPHIA, PA.

Brat (Vol. iv, pp. 88, 118, 130).—The word is probably derived from the Gaelic, and, if so, means "the battle standard." "*Piob agus bratach air fache Inverlochi*" is from a very old Highland pibroch. I am no Gaelic scholar, but I believe it is an announcement that the bagpipe and war flag are at Inverlochy. In the Lowland Scotch, "brat" is a coarse kitchen apron, worn when at dirty work. It may be that the Lowlanders, to mark their contempt for the battle flag of their northern neighbors, applied the word to the coarse rag that did rough scullery duty. In common phrase, "brat" often stands for clothing of any kind. "The bit and the brat" is a proverbial expression for what is needed to eat and to wear.

The old song sings :

> "Oor bairns they cam' thick—
> We were thankfu' for that,
> For the bit and the brattie
> Cam' aye alang wi them."

DOLLAR.

NEENAH, WIS.

Pets of Famous People (Vol. iv, 57, 105). — William Gifford, the celebrated critic, was fond of dogs.

Gelasius (1087–1173), primate of all Ireland, always went about with a white cow, whose milk was his sole food.

Miss Mitford, pigeons; Mary Queen of Scots, while in prison, various small birds. "All the small birds I can come by," as she said in a letter (1574). George Crabbe, the poet, kept a few pet pigeons.

P. R. E.

"Wappajaw" and "Squi-oggly."—A friend of mine from Nantucket once criticised the use, by a young Berkshire girl, of the word *Wappajaw* to express the idea of crooked, out of plumb. When I asked what corresponding word she would use, she promptly replied, "Why, squi-oggly, of course!" E. M. H.

PITTSFIELD, MASS.

A Curious Biblical Passage.—In Psalms xi, 8, occurs the passage, "Ask of me and I shall give *thee* the heathen *for* thine inheritance, and the uttermost parts of the earth *for* thy possession." If the italicized words are interpolated in the translation, as is usually the case, they *should* be omitted. Read the passage in that way, and see how opposite a meaning is given. I have no access to a Revised Version at this moment, and do not know whether any change has been made.

E. M. H.

PITTSFIELD, MASS.

Disguised Authors (Vol. iv, p. 119).—"Charles Egbert Craddock" stands for Miss Mary Noailles Murfree; "Ralph Iron," Olive Schreiner; "Henry Hayes," Ellen Olney Kirk; "Octave Thanet," Alice French; "J. S. of Dale," Frederick J. Stimson; "Sidney Luska," Henry Harland; "Zanffa," Mary Ashley Townsend; "Vernon Lee," Miss Violet Paget; "Margaret Sidney," Mrs. Harriet M. Lothrop; "Stuart Sterne," Gertrude Bloede; "Hezekiah Butterworth," Horace E. Scudder; "Florence Percy," Mrs. Elizabeth Akers Allen; "Christian Reid," Frances C. Fisher; "Josiah Allen's Wife," Marietta Holley; "Owen Innsley," Lucia Jennison; "Alfred Ayres," Thomas Embley Osman; "Miles O'Reilley," Charles Graham Halpine; "Shirley Dare," Mrs. Powers; "Mrs. Alexander," Mrs. Alexander A. Hector; "Ennis Graham," Mrs. M. L. Molesworth; "Howard Glyndon," Laura C. Redden; "Nym Crinkle," A. C. Wheeler; "Mercutio," William Winter; "Grace Greenwood," Mrs. Lippincott; "Peleg Arkwright," D. L. Proudfit; "Hosea Biglow," James Russell Lowell; "Trusta," Elizabeth Stuart Phelps; "Susan Coolidge," Miss Woolsey.

M. R. SILSBY.

SENECA FALLS, N. Y.

Disguised Authors (Vol. iv, p. 119).—"Frank Forrester" was the *nom de plume* used by William Henry Herbert; "Amy Lathrop," Anna B. Warner; "Fanny Forrester," Mrs. E. Judson; "Quiz," Rev. E. Caswall; "Arthur Sketchly," George Rose; "John Paul," Charles Henry Webb; "Nimrod," Charles James Apperley; "Gail Hamilton," Miss M. A. Dodge; "Ik Marvel," Donald G. Mitchell; "Jennie June," Mrs. J. C. Croly; "Major Jack Downing," Seba Smith; "Ollapod," Willis G. Clark; "Paul Creyton," J. T. Trowbridge; "Peter Pindar," John Wolcott; "Peter Parley," S. G. Goodrich; "Christopher North," John Wilson; "Elia," Charles Lamb; "John Phœnix," George H. Derby; "Q. K. Philander Doesticks," Mortimer H. Thompson; "Fanny Fern," Mrs. Sarah Willis Parton.

Disguised Authors (Vol. iv, p. 119).—Among innumerable *noms de plume* that might be added to your list in the number for January 4, I give the following as most likely to be met with:

"Florence Percy," Mrs. Elizabeth Akers; "Edmund Kirke," J. R. Gilmore; "Howard Glyndon," Mrs. Laura Reddan Bearing; "Amy Lathrop," Anna B. Warner; "Carmen Sylva," The Queen of Roumania; "Delta," David Macbeth Noir; "E. Marlist," Fräulein Jolin; "E. Berger," Elizabeth Sheppard; "Father Prout," Francis Mahoney; "Felix Merry," E. A. Duyckink; "Frank Leslie," Henry Carter; "George Sand," Madame Dudevant; "Grace Greenwood," Mrs. S. J. Lippincott; "George Fleming," Julia Fletcher; "H. A. Burton," John Habberton; "L. E. L," Letitia Elizabeth Landon; "Lewis Carrol," Rev. Charles L. Dodgson; "Louisa Muhlbach," Clara Mundt; "Margery Deane," Mrs. Pitman; "Peter Plumley," Sydney Smith; "P. P., Clerk of this Parish," Dr. Ar-

buthnot; "Sophie May," Miss R. S. Clarke; "Thomas Ingoldsby," Richard Barham; "Henry Churton," Judge Tourgee; "Sam Slick," Judge Haliburton.

E. M. H.

PITTSFIELD, MASS.

Disguised Authors (Vol. iv, p. 119).—The following may be added to the list of pseudonyms of authors:

"Cousin Alice," Alice B. Haven; "Amelia," Amelia B. Welby; "Carl Benson," Charles A. Bristed; "Bon Gaultier," Thomas Martin; "Dunn Brown," Rev. Samuel Fiske; "Carleton," C. C. Coffin; "Major Jack Downing," Saba Smith; "Howard Glyndon," Mrs. Laura Searing; "Daisy Howard," Myra D. McCrum; "Historicus," W. C. Vernon-Harcourt; "Amy Lothrop," Miss Anna Warner; "McArone," George Arnold; "Minnie Myrtle," Anna L. Johnson; "Florence Percy," Mrs. E. A. Allen; "K. N. Pepper," J. W. Morris; "Raconteur," Ben. Perley Poore; "John Paul," G. H. Webb; "Christian Reid," Frances C. Fisher; "Elizabeth Wetherell," Miss Susan Warner; "Warrington," W. S. Robinson; "Luke Sharp," Robert Barr. Mrs. Elizabeth Rundle Charles is the author of the "Schönberg Cotta Family" series.

This list is taken from Westlake's "Common-School Literature."

E. G. KEEN.

WARWICK, PA.

Disguised Authors (Vol. iv, p. 119).—I send you a few pen-names of some well-known authors from a collection that I have of some years' standing. Not many will recollect that our minister to France, Mr. Whitelaw Reid, wrote under the guise of "Agate," and that Henry Watterson, the noted editor of the West, under the title of "Asa Trenchard;" George W. Curtis, the editor of *Harper's Weekly*, had for his pseudonym "Howadji;" George Alfred Townsend, a well-known correspondent, had two pseudonyms, "Gath" and "Laertes," and the Rev. Lyman Abbott was "Laicus." Every one should know that the famous "Mrs. Partington" was B. P. Shillabar; and "Ned Buntline," E. Z. C. Judson; the late "Petroleum V. Nasby, of Confederate X Roads," was D. R. Locke; Elihu Burritt was the "Learned Blacksmith;" "Miss Grundy," who writes Washington society letters, is Miss M. A. Snead; and another well-known newspaper writer, R. H. Newell, has for his cover, "Orpheus C. Kerr;" "Oliva," who writes for several papers from Europe, is Emily E. Briggs; Theodore Tilton hid himself behind "Sir Marmaduke;" and the Rev. Henry Ward Beecher was modestly satisfied to simply place a * (asterisk) after his writings. C. B. Harte was the famous Bret Harte.

It is hardly worth telling that the famous "Timothy Titcomb" is John G. Holland, and that "Porte Crayon," who illustrated *Harper's Magazine* over a quarter of a century ago, was D. W. Strother. "An American Girl Abroad" was Miss Trafton, and a "Northern Man," Charles J. Ingersoll, while "Fat Contributor" was A. M. Griswold, and "M Quad" C. B. Lewis; "Eli Perkins," who brags upon his trifling with the truth, is M. D. Landon. The late Mark M. Pomeroy of war days was "Brick Pomeroy." Richard Grant White had two covers, "Shakespeare Scholar" and "U. Donough Outes." Col. J. W. Forney, the founder of the Philadelphia *Press*, wrote some telling Washington letters under "Occasional;" Alfred and Charles Tennyson joined themselves under the title of "Two Brothers;" Mrs. Harriett Beecher Stowe at one time appeared as "Chris. Crowfield." The "Danbury Newsman," who twenty years ago was a popular writer, now almost forgotten, was J. M. Bailey, and the famous "Colley Cibber" was James Rees.

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

White Queen (Vol. iv, pp. 70, 108, 119, 130).—Perhaps I was not explicit enough when I said that "Charles I was never, in any marked respect, a Scottish king." He was born in Scotland, November 19, 1600, and left it before he was three years old, at the accession of his father (James VI) to the throne of England. After his father's death, he was crowned at

London, February 2, 1626. His coronation was repeated at Edinburgh, June 18, 1633. Only in these items was he any more distinctively a Scottish king than Victoria is a Scottish queen.

R. G. B. is quite correct as far as regards James VI having reigned nearly thirty-six years "before he became King of England," though that period included his babyhood. This, and most of the facts connected with the union, are "generally ignored by us."

R. G. B. makes a slip when he says that Charles I was not King of Great Britain and that George I was the first who bore that title. I will state the case as briefly as I can. James VI was born June 19, 1566, and was crowned King of Scotland July 29, 1567, when he was thirteen months old. Elizabeth of England died March 24, 1603. James went south at once and took possession of his new kingdom. The question of his titles came to the front immediately. Henry VIII and his children, Edward VI, Mary and Elizabeth, had borne the titles of King, or Queen, of England, France and Ireland. I have not the authorities at hand, but my best recollection is that it was proposed to style James "King of England, Scotland, etc." This roused the ire of the Scotch. They were giving a king to an alien country. They were not having a king imposed on them. As far as such a thing was possible, the less was predominating over the greater. Scotland would be named second to none. I do know positively that a compromise was effected. James' first English parliament met March 19, 1604. The question of union in all points was discussed. Commissioners were appointed by both countries, to meet October 20, 1604, and consider the question. Before the time set, James issued a proclamation declaring by his sovereign will that the names of Scotland and England should be abolished, and the general name of Great Britain should take the place of both. This has been the official style of the kingdom ever since. Many other details of heraldry and precedence were settled by the Commission. I would gladly give particulars if space permitted. In May, 1603, two months after the accession of James, a new coinage was ordered, on which the king was styled, "IACOBUS. D. G. ANG. SCO. ET HIB. REX." This is the last appearance of Scotland on the coinage of the United Kingdom. On the next issue of coins, November, 1604, the legend reads, "MAG. BRIT. FRAN. ET HIB. REX." This is continued on all the Stuart and Hanoverian coinage till that struck by George III in 1816, which reads, "BRITANNIARUM REX," and so remains to the present day.

As a supporter to the Royal Arms, the red dragon of Elizabeth was replaced by the Scottish unicorn. By royal proclamation, in 1606, the crosses of St. Andrew and St. George were quartered as the national flag, and originated the Union Jack. January 1, 1801, the cross of St. Patrick was added to the flag of 1606, and constitutes the Union Jack of to-day.

I still cling to my first saying that Charles I was "never, in any marked respect, a Scottish king." James I, and not George I, was the first king of Great Britain.

DOLLAR.

Charles I (Vol. iv, pp. 70, 108, 119, 130). — Charles I did not abandon his father's title; James VI or I was never entitled to call himself or to be called, "King of Great Britain." He greatly desired to be so called, and made several attempts to bring about a union of the kingdoms of Scotland and England, and to obtain the title, "King of Great Britain;" but the jealousy of the English Parliament prevented him from getting his wish. That he is so called in the dedication to the Authorized Version is due rather to the subserviency of the translators than to any right which he had to the title. The Act of Union of 1707 first gave any sovereign of England and Scotland the right to style himself "King of Great Britain." The only thing in the way of union that James got was the Union Jack, whereof the upright cross represents the cross of St. George, for England, the diagonal cross that of St. Andrew, for Scotland. R. G. B.

NEW YORK CITY.

Yankee Doodle (Vol. iv, p. 72).— I have a variation of "Lucy Locket" which

I believe to be quite old, though I cannot say where it originated. Perhaps the flavor of a *bull* in the last two lines may account for its nationality:

"Lucy Locket lost her pocket;
Sweety-Sweetlips found it.
Nothing got he in the pocket,
But the border round it."

DOLLAR.

NEENAH, WIS.

Whiffet (Vol. iv, p. 69).—This seems to have several kindred words, perhaps accounted for by local variations of speech. Webster gives "whiffet," a little whiff or puff. Jamieson ("Scottish Dictionary") has "whittret," the well-known Scottish name for a weasel. Webster also admits this, and marks it *Scot.*

"Bailey's Dictionary" (1770) gives "whiffler," a pitiful, mean fellow. I cannot find *whippet*, though I have heard it used. I think all the above terms have a family likeness and a common origin.

The Scottish variations of whittret are, quhitred, quhittrat, whitrack and fittret. Jamieson derives it from the Icelandic *hwatur*, quick or fleet. DOLLAR.

NEENAH, WIS.

Dialect Forms (Vol. iv, pp. 83,107).—That the use in Pennsylvania of "*all*" in the meaning of "*exhausted*," "*ended*," is taken from the corresponding German phrase there can be no doubt, whatever, but it is impossible to explain this very peculiar expression by the omission of a supposed *fort*, etc. No ellipse is possible, for instance, in such a sentence as, *Er wird sein bischen Geld bald alle machen*, nor can *all* be considered as an adverb in *all sein*, *all werden*, etc., and Grimm, therefore, thinks that *all* must at one time have also signified *ready*, which easily implies *finished*, *ended*, and finally *exhausted*, though there is no instance in German literature of its use in the signification of *ready*, *completed*, while examples of the other meaning are abundant. Cognate expressions in the Icelandic and Swedish languages make it more than probable that Grimm's explanation is correct. Such common English phrases as, *Is that all? That's all*, etc., approach very closely to the Pennsylvanian, *The bread is all*, or the German, *Das Brod ist all.*

K. A. LINDERFELT.

Ewe (Vol. iv, p. 96).—In 1822–23, I was in the service of a Lancaster county farmer. The father of the family was an Americanized Irishman, and the mother "Pennsylvania Dutch." An Irish schoolteacher was also, periodically, a member of the family. The whole family, as well as the *teacher*, pronounced the word *ewe* yo.

From 1825 to 1830, I was intimate with an Irish family, the mother of whom was a native of Ireland, but the children—one son and two daughters—were American-born. They were a musical (song-singing) family, and their pronunciation of the word *ewe* may be best illustrated by the following stanza of one of their favorite songs:

"Before my wife was married
She was a dainty dame;
She'd hoe potatoes, beans and corn,
Make butter, cheese and cream.
She'd hoe potatoes, beans and corn,
She'd milk her cow and ewe (yo),
And after all that work was done
She'd spin her pound of tow."

As I have adduced the one-half of the song, I will follow it with the other half:

"But since my wife is married
She's very haughty grown,
She rings the bell in my ears,
All with a hellish tone.
With her tattling and her prattling
From house to house she'll go,
And anything she'd rather do
Than spin her pound of tow."

Perhaps some correspondent may be able to give the author of these lines.

S. S. R.

LANCASTER, PA.

Favorite Fiction of Noted People (Vol. iv, p. 96).—J. Henry Shorthouse, author of "John Inglesant," being asked recently as to his favorite novel, answered: "I think I place George Eliot's 'Silas Marner' first, both as a work of art and as fulfilling, to me, all the needs and requirements of a work of fiction."

Wilkie Collins ranked Walter Scott as the greatest of novelists, and "The Antiquary," he said, was his favorite novel.

M. R. S.

SENECA FALLS, N. Y.

The Root Wy (Vol. iv, pp. 72, 117), meaning running water, and common, as R. G. B. states, among Welsh and Scottish river names, has also been distributed over a large part of Great Britain. In Cumberland, England, it appears as Derwent, which is probably *dur gwyn*, the clear water. In Kent Derwent has been contracted to *Darent*, in Lincoln to *Trent*, and in Devon to *Dart*. Trent has been connected with the French numeral adjective *trente*, and even Milton writes:

> "Or Trent, who, like some earth-born giant spreads
> His thirty arms along the indented meads."

There is a similar misconception concerning *Oxford*. It has no connection with *oxen*, but is the fording place of the *ox*, a root meaning *river*.

J. W. REDWAY.

PHILADELPHIA, PA.

Proverbial Characteristics of Places.—Of Genoa it was said: "Mountains without wood, sea without fish, women without shame, and men without conscience."

Of Kilkenny: "Air without fog, land without bog, water without mud, fire without smoke, and the streets paved with marble."

SEPS.

Voltaire's Name (Vol. iii, p. 103).—Voltaire's family name was Arouet. Some say that *Voltaire* is an anagram of *Arouet l. j.*, for *Arouet le ieune*.

J. K. CARTER.

Rhymed History of England (Vol. ii, pp. 8, 179; Vol. iv, p. 117).—In Pinnock's edition of Goldsmith's "History of England" there is a succession of excellent, though short, poetical selections on subjects connected with English history.

N. S. S.

Eccentric Burials (Vol. ii, p. 121).—I have heard or read that Potter, "the magician," was buried on a hill-top at Potter Place, N. H., the coffin standing upright in the grave. This was done by *antemortem* direction of the magician himself.

IPSICO.

Horse-Leech's Daughters (Vol. i, p. 284).—The horse-leech of the Holy Land and Egypt is *Hæmopis vorax*, a creature which is very troublesome to camels, horses, oxen, and even men, entering the mouth and nostrils of men and animals while they are drinking. There are many other kinds of horse-leech, most of them greedy suckers of blood. The "horse-leech's two daughters" of Agur, the son of Jakeh (Prov. xxx, 15), are a type of unsatisfied desires, as may be seen from the context, where the hungry grave, the thirsty earth of the desert and the all-devouring fire all serve as further types of the same insatiable longings. That avarice is especially intended may be inferred from Verse 14.

JOEL.

CAMDEN, N. J.

Nicknames of Noted People (Vol. iii, p. 211; Vol. iv, pp. 96, 130).—Bishop Provoost, of New York, was noted for his dislike to his High Church brother, Bishop Seabury, of Connecticut. It is related that he was wont to speak of the latter as "Dr. Cebra," which is, I suppose, a variant spelling of *zebra*.

Palace of Forty Pillars (Vol. iii, p. 93).—Besides the ruin of this name at Persepolis, noticed as above, there is another less celebrated ruin of the same name at Ghazipur, in India, often called the *Chalestoon*. There is a wood-cut of it in Blackie's "Imperial Gazetteer," Vol. i, Art. "Ghazipur."

ILDERIM.

I Don't See It (Vol. i, p. 31).—It is related that at the battle of Copenhagen (1801) Sir Peter Parker signaled for Nelson to withdraw the fleet; but Nelson, on having his attention called to the signal, covered his sound eye with his hand, pretending to look with his blind eye. Then saying to his associates, "I don't see it," he continued the fight.

N. S. S.

Cellite (Vol. iv, p. 106).—With regard to the statement made in the "New English Dictionary," that the Cellite order has been merged in that of the Servites, a

letter received from the Cellite house at Chicago contains the following:

"CHICAGO, January 6, 1890.

"* * * I wish to say that there has been a mistake made by somebody, * * * the order never having been associated with any other Brotherhood. * * * [Signed]

"BRO. IGNATIUS MINKENBERG,
"*Provincial.*"

White Queen (Vol. iv, pp. 32, 70, 80, 130, etc.).—M. N. R. states the case well as to Mary Stuart being, *par excellence*, "The White Queen." As regards the St. Venanzio medal, an ingenious friend sends me the following possible interpretation: "S(*upplicate*) Pel (*per il*) I (*illustri* or *illustrissimo*) Bianc(*o*) Re Di Scoz(*ia*)"—"Pray for the renowned (and) stainless king of Scotland." He justifies his extension of the "S." by its being an Italian medal. "O." for *Orate*, and "P." for *Priez* are very often used in Latin and French inscriptions. As to the identity of the king spoken of, he can offer no very plausible conjecture. May I hazard a guess that the Pretender is referred to? He and his family were in high favor at the court of Rome.

DOLLAR.

NEENAH, WIS.

Swat (Vol. iv, pp. 67, 89, 132).—The oldest literary work in the Pushtu (Afghan) language—which Mohammed once called the language of hell, so harsh are its sounds—is a history of the conquest of Swat, written by Shaikh Mali, one of the principal Yusufzai chiefs and a leading soldier of his time. The dominant race of Swat people are considered to be Pathans and not true Afghans. They are proverbially a turbulent race. They settled in Swat A. D. 1413–1424. Their country abounds in ruins, and is noted for its abundant rice crops. R. S.

Knights Templar or Knights Templars (Vol. iii, p. 296).—*The Book-Buyer* says:

"The plural form occurs once in Hume's 'England,' once in Creasy's 'England,' and several times in Hallam's 'Middle Ages,' and in every instance it is 'Knights Templars.' This is undoubtedly correct, since both words are nouns. If one is to be construed as an adjective, it must be the more specific term, and in that case the plural should be written 'Templar Knights.'"

BOOKS AND PERIODICALS.

The Century for January contains an installment of the "Life of Lincoln," giving a graphic account of Lincoln's last day and his assassination, also a chapter on the fate of the assassins and a description of the mourning pageant. There is a portrait of Andrew Johnson, a diagram of the box in Ford's Theatre, a *fac simile* of a play-bill found in the President's box, a picture of the funeral-car and of the monument at Springfield. Supplementary papers by other hands are printed on the pursuit and death of John Wilkes Booth. The latter papers are by two Confederate officers who met Booth and Herold in their flight, and by a Union officer who commanded the cavalry that captured the fugitives.

The frontispiece of this number of *The Century* is a portrait of Prof. James Bryce, the author of "The American Commonwealth." Accompanying the portrait is a sketch of Prof. Bryce's life.

A notable paper is Miss Amelia B. Edwards' account of the recent very extraordinary discoveries at Bubastis, in Egypt. One stone of these ruins is almost sixty-one centuries old, and Bubastis is as ancient as the earth itself used to be considered. All the monuments reproduced in this article are now for the first time published.

A very full installment of "Jefferson's Autobiography" gives some amusing tales of the early adventures of the author. Jefferson also describes the elder Booth's acting of *Sir Giles Overreach*, and tells about that eccentric knight, the actor Sir William Don. There are also descriptions of Julia Dean, James E. Murdoch, and Henry Placide; and the installment closes with a brief essay entitled, "A Play is an Animated Picture." The installment is profusely illustrated.

Henry James has a fully illustrated paper on Daumier, the famous French caricaturist.

The second of the "Present Day Papers" is by Rev. Dr. Dike, and has to do with "Problems of the Family." Incidentally some startling statistics with regard to divorce in the United States are presented. Prof. Fisher publishes a paper on "The Gradualness of Revelation." Another of Timothy Cole's engravings of the Old Masters is given—the artist chosen being Andrea Mantegna—with accompanying articles by Mr. Stillman and by the engraver himself. A curious and valuable paper is that by Prof. Edward S. Holden, of the Lick Observatory, telling of a recent discovery of his concerning "The Real Shape of the Spiral Nebulæ."

The fiction of the number consists of new chapters of Mrs. Barr's "Friend Olivia," and Stockton's "The 'Merry Chanter;'" also, complete stories by Matt Crim and John Heard, Jr.

There are poems by Rev. T. T. Munger, Mrs. Louise Morgan Sill, Margaret J. Preston, Florence Earle Coates, Helen Thayer Hutcheson, Charles G. D. Roberts, and (in Bric-à-Brac) by James Whitcomb Riley, Edward A. Oldham, and others.

Among the Editorials is one on the care of the Yosemite Valley, followed by three Open Letters from visitors on "Destructive Tendencies in the Yosemite Valley."

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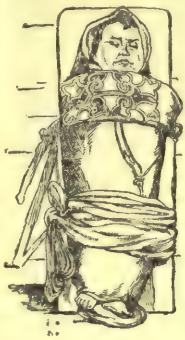
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NOTES.

CORPSE-CANDLE.

The corpse-candle is the Welsh "canhwyllan cyrph," or death light, a very common appearance in the counties of Carmarthen, Cardigan, and Pembroke, and in other parts of Great Britain. "They are called candles," says Davis the Welshman, in a letter to Baxter, "from their resemblance, not to the body of the candle, but the fire; because that fire doth as much resemble material candle-lights as eggs do eggs."

Among the lower classes there is, in Wales, a very general belief in the weighty significance of this peculiar sort of apparition. If the light be small, and of a pale, bluish color, its course will afterwards be followed by the corpse of an infant; if somewhat larger, the doomed being is of mature years; and so on, increasing in size with the age of the person whose death it

portends. If several lights or candles be seen of different sizes, then just so many bodies will be carried forth that way, of corresponding ages and degree.

Sometimes two candles are observed to approach each other from opposite directions; this indicates that two funerals will meet there, journeying from different towns. These ominous lights often point out the spots where persons are to encounter death, and, if observed when crossing a ford, are to be taken as an indication that the traveler is destined to die by drowning.

In the "Cambrian Register" we read that in the diocese of St. David, a short time before dissolution, a light is seen to proceed from the house, and sometimes—as has been asserted—from the very bed where the sick person lies, and pursue its way to the churchyard in precisely the same path that the funeral procession will afterwards follow.

> "Where corpse-light shineth bright,
> Be it by day or night,
> Be it in light or dark,
> There corpse shall lie both stiff and stark."

These fetch lights, or dead-man's candles, as they are often called, elude the traveler if he tries to approach them too closely, and vanish suddenly, to appear again in the same road, holding steadily on to the chosen route.

Sacheverell writes that a Captain Leather, in 1690, who had been previously shipwrecked on the coast of the Isle of Man, assured him that when he was rescued, several people told him that he had lost thirteen men, for they had seen so many lights move towards the church-yard, "which was exactly the number of the drowned!"

It is curious to hear of a corpse-candle at a railway station, but the inhabitants of Carmarthen claim to have one that invariably appears, late at night, in the ticket-office, just before an accident of any sort occurs in the neighborhood; and very few of the good souls who die there yield up the ghost without first imagining that they have seen their death-lights coming to fetch them.

In Northumberland, the death token is called a "waff," or "wiff," which is similar to the Scotch "wraith," or the appearance of a living person to himself or others. Another species of fiery apparition is also peculiar to Wales, called the "Tan-wed." It is a long, luminous body that rests close over the ground, sometimes extending for a distance of several miles, and is thought to betoken the demise of any one over whose land it hovers.

It will be seen that the corpse-candle and such apparitions are all but different forms of the large variety of phenomena which have been classed under the general head of "ignis fatuus," "vain," or "foolish fire," "because," as Blount explains, "only fools do fear it;" known to Scott as "Friar Rush," to Milton as "Friar Lantern," and to all people as "Will o' the wisp," "Jack o' lantern," or "Kit o' the candlestick." This strange luminous appearance has puzzled philosophers since the time of Aristotle. It is chiefly seen in marshy places, churchyards, and over stagnant pools, and is of a pale bluish tinge, varying in size and shape. It floats in the air, sometimes fixed for a long period in one spot, and again speeding along for miles as if pursued.

In general, it recedes when approached, although (*it is said*) several successful attempts have been made to light pieces of paper by it. All investigation into its character and origin has totally failed to reveal anything satisfactory, since its various forms seem to be devoid of any common principle. The usual theory is, that it is a gas generated by the decomposition of vegetable matter, which ignites spontaneously when brought in contact with dry "atmospheric air."

It is a curious fact that no human ingenuity has ever been able to reproduce the *ignis fatuus* artificially. Electricity and phosphorescence can counterfeit its glow, but its other qualities are peculiar to itself. In all ages it has been regarded with superstitious awe, as due to the agency of evil spirits who would lure travelers to their destruction.

On the top of a mountain, when looking down into a valley hundreds of feet below, these "wandering fires" present a most interesting appearance as they dart hither and thither; and it is almost impossible to realize that they are not material lights when, as often happens, they remain stationary for some time.

The *ignis fatuus* is by no means confined to land, but in the form of "St. Elmo's fire" is frequently seen playing around the masts and yards of a vessel at sea. This electrical appearance is deemed an omen of great import.

If a single light was seen flitting about, Pliny tells us, the sailors in his time called it *Helen*, and regarded it as a sign of inevitable shipwreck or disaster. If two of these flames appeared, they were known as Castor and Pollux, and were hailed with demonstrations of joy, as denoting coming fine weather.

Virgil ("Aen.," ii, 681) speaks of the tuft-like flame which played about the head of Iulus when he was about to flee from Troy, and Horace, in his "Odes" (Bk. i, 12), refers to the two welcome lights:

> "But when the sons of Leda shed
> Their star-lamps on our vessel's head,
> The storm-winds cease,
> In peace the angry billows sleep."

The St. Elmo fire gets its name from a curious old legend of St. Adelelm, who, having started one dark and stormy night to visit the Bishop of Auvergne, lighted a *candle* to guide him on his way. It was wholly unprotected by any covering, but, though the wind blew furiously, and the rain fell in torrents, "it continued to burn with a bright and steady light," "a lamp unto his feet, and a lantern to his path," to use the language of the old monkish chronicle.

The author of "Cambrian Superstitions" attributes the origin of the corpse-candle to a bishop of St. David's, a martyr who, in olden days, whilst burning, prayed that they might be seen in Wales (some say in his diocese only) before a person's death, that they might testify he had died a martyr.

FOOT-BALL IN LAW.

The game of foot-ball was known in England prior to 1175, but it was never regarded with favor by the law, and in the reign of Edward III (1365) an act was passed forbidding it. During the reign of Richard II (1388), a similar law was enacted, and again, under the Scotch kings James I (1424) and II (1457), it was "decreeted and ordained that the foote-ball and golfe be utterly cryed down and not to be used." In 1471 James III and in 1491 James IV passed similar statutes. James I of England also opposed it in his "Basilikon Doron." He writes: "From this Court I debarre all rough and violent exercises, as the foot-ball, meeter for lameing than making able the users thereof." And in the reign of Elizabeth, his predecessor, a true bill was found against sixteen persons for playing the unlawful game.

In Cromwell's days, a youth was indicted for the playing of the game; this is how the indictment ran:

"*Kent.*—Before the justices of the peace it was presented that at Maidstone, in the county aforesaid, John Bistrod, of Maidstone, etc., apothecary, with force of arms, did willfully and in a violent manner run to and fro, and kicked up and down in the common highway and street within the said county and town, called the High street, a certain ball of leather, commonly called a foot-ball, unto the great annoyance and incumbrance of said highway, and to the great disquiet and disturbance of the good people of this commonwealth passing on and traveling in and upon the same, and in comtempt of the laws, etc., and to the evil example of others, and against the public peace."

Chitty (2 Chit. Crim. La., 494) gives an indictment drawn in the year 1797, by a very eminent pleader, for the purpose of suppressing the ancient custom of kicking about foot-balls on Shrove-Tuesday at Kingston-upon-Thames.

"*Surrey.*—That A. S. B., late of, etc. (and other defendants), together with divers other evil-disposed persons to the jurors aforesaid unknown, being rioters, routers and disturbers of the peace of our said Lord the King, on, etc., with force of arms, at the town, etc., unlawfully, riotously and routously did assemble and meet together to disturb the peace of our said Lord the King, and being so assembled and met together, did then and there unlawfully, riotously kick, cast and throw a certain foot-ball in and about the said town, and then and there willfully, riotously, routously made a great noise, riot, disturbance and affray therein, in contempt, etc., to the evil example, etc., and against the peace, etc.

And the jurors, etc., do further present, that the said defendants, together with divers other evil-disposed persons to the jurors aforesaid as yet unknown, on the said, etc., with force and arms, at, etc., did unlawfully assemble and meet together, and being so assembled and met together did then and there willfully kick and cast and throw a certain foot-ball in and about the said town, near the dwelling-houses of divers liege subjects of our said Lord the King, and also in divers streets and common highways there, to the great damage and common nuisance of all the liege subjects of our said Lord the King, residing in the said dwellings-houses and passing and repassing in and along the said streets and highways, to the evil example, etc., and against the peace, etc."—*Condensed from the Canada Law Journal.*

QUERIES.

Lord John Russell's Definition. — Can you tell me Lord John Russell's definition of a proverb which is said to have passed into universal speech?

L. B. HARRISON.

CINCINNATI, O.

"A proverb is the wisdom of many and the wit of one." This is the form into which the remark by Russell, made at a breakfast at Mardock's, has been cast. The original sentence was, "One man's wit and all men's wisdom."

Horn-Book.—Will you be good enough to tell me what a "horn-book" is?

C. G. G.

MERCHANTVILLE, N. J.

A horn-book was the primer of our ancestors, the ordinary means by which they began their education, and, down to the reign of George II, must have been very common, for we see by an entry in the account book of the Archer family, that one was sold in 1729 for two pence. At present, there is no book more difficult to obtain. There is one in the British Museum, which was found a quarter of a century ago, in a deep closet built in the thick walls of an old farm-house in Derbyshire. It is said a laborer, engaged in pulling down the walls of the ancient house, recognized it as the one from which his father had been taught to read. Upon the back is a picture of Charles I on horseback, giving some approximation to its date. It is a single leaf, containing upon the front side the alphabet, large and small, in Old English and Roman letters, ten short columns of monosyllables founded on the vowels, and the Lord's Prayer; all set in a frame of oak, now black with age, and protected by a slice of transparent horn, hence the name of horn-book. There is a handle by which to hold it, and in the handle a hole for a string, so it could hang from the girdle. A picture of 1720 represents a child running, in leading strings, with a horn-book tied to her side.

A cheaper kind of horn-book had the leaf of printed paper pasted upon the horn, and perhaps the greater number were made in this way. If so, it is not singular that they should be scarce, for they would be very easily destroyed. Shenstone writes in 1742 of

> "Books of stature small,
> While with pellucid horn secured all
> To save from fingers wet the letters fair."

The alphabet upon the horn-books was always headed by a cross, and so was frequently called the Christ Cross Row, or, in common speech, the Criss Cross Row, this being the title under which a very worn specimen is catalogued at Oxford.

'S in the Possessive Case.—Will you kindly decide a dispute and give the rule for the use of 's in the possessive case?

H. H.

CAPE MAY, N. J.

The apostrophe and "s" are added to denote the possessive case to all singular nouns, whether they end with "s" or "ss" or any other letter, and to all plurals not ending with "s," plurals ending with "s" having only the apostrophe added. Thus, one would write of "St. James's Church," "Dr. Jenness's lecture," "a seamstress's work," those being the correct singular possessive forms; and in the plural, "seamstresses' work," "the Senators' names," etc.

Most Popular Writer.—Who is the most popular writer in America now living in America? INQUIRER.

SAN FRANCISCO, CAL.

The *New York Commercial Advertiser* is authority for the statement that J. W. Buel is. He has written fourteen books, the aggregate circulation of which exceeds two million and a half of copies. His works are all of a religious or philosophical nature, and are sold on the subscription plan. The most popular is his "Beautiful Story," which has reached a sale within only 3000 of 600,000 copies in less than two years. His last two works, "The Living World" and "The Story of Man," have both gone beyond 250,000 copies each, and are endorsed by Mr. Gladstone and Bismarck. During 1888, Mr. Buel's royalties amounted to $33,000, and this year they will exceed $50,000.

The Avon to the Severn Runs.—Will some correspondent please inform me as to the authorship of the following verse?

> "The Avon to the Severn runs,
> The Severn to the sea;
> And Wickliffe's dust shall spread abroad,
> Wide as the waters be."

I notice that, in 1849, Daniel Webster quoted them in one of his speeches. I know that they are much older than his date. DOLLAR.

NEENAH, WIS.

Wordsworth, in his lines, "To Wickliffe," writes:

> "As thou these ashes, little Brook, wilt bear
> Into the Avon, Avon to the tide
> Of Severn, Severn to the narrow seas,
> Into the main ocean they, this deed accursed
> An emblem yields to friends and enemies
> How the bold Teacher's Doctrine, sanctified
> By truth, shall spread, throughout the world dispersed."

Fuller, in his "Church History," Section 2, Book iv, Par. 53, says: "In obedience to the order of the Council of Constance (1415), the remains of Wickliffe were exhumed and burned to ashes, and then cast into the Swift, a neighboring brook running hard by, and "thus this little brook hath conveyed his ashes into Avon, Avon into Severn, Severn into the narrow seas, they into the main ocean. And thus the ashes of Wickliffe are the emblem of his doctrine, which now is dispersed the world over." The lines as quoted by our correspondent were used both by Webster and by Rev. John Cumming in the "Voices of the Dead."

English Kings, Kings of France.—When did the kings of England give up their pretensions to be kings of France? The claim was still made in 1790, as is shown by the inscription on the coins of George III, and by the presence of the *fleurs de lys* on the royal arms at that date; but on the coins of 1816 and later the legend is REX FID: DEF: BRITTANIARUM, and the arms display only the legitimate quarterings. A good collection of coins would show when the change was made, but I have none between the dates named. M. C. L.

NEW YORK CITY.

The British monarchs dropped the title "King of France" in 1801, at the time of the union with Ireland. At the same time they ceased to quarter French arms.

REPLIES.

Muriel (Vol. iii, p. 117).—May not this proper name have been formed from the Old English adjective *murie?* I find that word in an extract from "Ancren Rirole" (Camden Society), with "pleasant" given as its meaning. In the prologue to the "Canterbury Tales," l. 235, it is spelled *murye*. Stratmann's "Dictionary of Old English" has the word, citing among other instances its use in "King Horn," 592 (*circum* 1280), and gives for equivalents *jucundus*, *hilaris*, *laetus*. *Mirie* and *merie* (*hilaris*) are found about the same time. M. C. L.

NEW YORK CITY.

Great Britain (Vol. iv, p. 141).—That the name Great Britain was not invented by James I (VI) is certain. I have collected several instances of its use in ante-Jacobean times. It was apparently so called to distinguish it from Little Britain, or Brittany, in France. Waller and other Caroline poets speak of Little Britain in this sense.

James had a good legal right to assume

the title, "King of Great Britain," surely as good a right as Queen Victoria had to abolish by royal warrant the purchase and sale of army commissions. The royal warrant means something now, and it meant a great deal more under the Tudors and the first Stuart. I think that all the monarchs from James I to Anne called themselves Kings of Great Britain. P. R. E.

Barisal Guns (Vol. iii, p. 80).—In such a terribly hot and seething climate as that of the Sunderbunds, there is no doubt that marsh gas must be formed in vast quantities. This inflammable gas, heated by the hot air and by the rapid oxidation of organic matter, probably explodes when it escapes suddenly into the atmosphere in large volume. This may be the cause of the noises in question. TYROL.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Cant of Patriotism.—Can you tell me Lord John Russell's repartee to Sir Francis Burdett about the "cant of patriotism," which was pronounced by Mr. Gladstone the best he had ever heard in Parliament? L. B. HARRISON.

CINCINNATI, O.

Cromwell's Soldier.—One of Cromwell's soldiers was sentenced by him to be hung at curfew toll, the result of a scorned woman's hatred. Wanted, the history of the plots which compassed him about and caused his destruction. E. B. C.

NEWBURY, VT.

Origin of a Proverb.—There is an old saying, "God gave His commands to Adam in Spanish, the devil persuaded Eve in Italian, and Adam begged pardon in French." Where does this saying come from? J. L. B.

CONWAY, ARK.

Cisco, Siskowit.—Siskowit is well known as the name of a species of lake trout. It is an Ojibway word, and is said to signify "cooks itself." Is the fish name *cisco* kindred to it? G.

PHILADELPHIA, PA.

Gaspereau.—Is this French-Canadian name of the ale-wife, or spring-herring, of Indian origin? According to Mr. Norman Walker, the Louisianian-French word *gaspergou* means fish, and is a general name for fishes of whatever species, though locally it designates the fresh-water drum-fish.

* * *

Pickapack.—What is the origin of this word? For it, the Germans say *huckaback*, which, in the English language, means a kind of coarse cloth. *Pickoo*, in Gypsy speech, means the shoulder.

P. R. E.

OHIO.

Floating Islands.—Will your correspondents kindly send notes of such "floating islands" as they may find accounts of in literature? HATTO.

PENNSYLVANIA.

COMMUNICATIONS.

Corrigenda.—*Doctor Acutus.*—On p. 215 of Vol. iii, for *Doctor Amtus* read *Doctor Acutus*. FAIRFAX.

NEW JERSEY.

Lontar. — On p. 199, Vol. iii, for Romblou read Romblon, and for Loutar (*twice*) read Lontar.

James I.—This king's admiration for handsome men (see "Steenie," Vol. iii, p. 209) is illustrated by the following quotation from Donne's "Epithalamion" on Carr's marriage:

> "Be tried by beauty, and than [then]
> The bridegroom is a maid, and not a man."

P. R. E.

OHIO.

Frog Eating.—A writer in the *Madras Mail* (August, 1873) says: "All over the districts of Madura and Tinnevelly the pariahs almost live on frogs, and they thrive well. The frog most commonly in request is a green frog, called in the Tamil language 'patchei tavalei.' Next is the large croaking solitary frog, 'peria tavalei,' and the 'sori tavalei,' or spangled frog, is also

eaten. The great delicacy, however, is the sand frog, or 'manal tavalei,' and when these are procurable the others are neglected. The frogs are generally cooked in the same way as fish, but the boys are content with simply disemboweling the frog, and roasting it for about five minutes before the fire.

* * *

PHILADELPHIA, PA.

Mucker (Vol. iv, p. 22).—This is not improbably a special use of the German word *mucker* in one of its opprobrious meanings.

N. S. S.

The Word "The" in Place Names (Vol. iii, pp. 288, 298; Vol. iv, p. 10).—We speak of "the autocrat of all *the* Russias" (Great Russia, South Russia, Red Russia, White Russia, Little Russia, etc., being intended), of *the* Indies, *the* Carolinas, even *the* Brazils. In all these cases the noun is plural. Caleb Plummer, in Dickens' "Cricket on the Hearth," even talks about "*the* golden South Americas." This question has taken on quite an interesting character in the *English Notes and Queries* of the earlier months of the past year, the instances cited (so far as I have observed) being in nearly every case different from those noted in your columns, many of them being local British examples.

UDOLPHO.

PHILADELPHIA, PA.

Sophisticate (Vol. iii, p. 277).—A very similar or identical use of this word is still common with druggists and writers on *materia medica*.

OBED.

MASSACHUSETTS.

Tuckahoe (Vol. iii, pp. 263, 276).—Concerning this word it may be added that the curious underground *tuckahoe* or Indian bread, still eaten in some places by whites and blacks, is by some of our older writers regarded as a kind of truffle or subterraneous mushroom, but the better opinion would seem to be that it is the transformed or partially decayed tuber or corm of some one or more bulb-bearing plants, apparently sometimes the "man-of-the-earth," *Ipomœa pandurata*, whose deeply hidden underground tubers often reach the weight of twenty pounds. We have towns and villages called Tuckahoe in New York, New Jersey and North Carolina, besides Tuckahoe creeks and rivers without number.

OBED.

MASSACHUSETTS.

Golden Rose (Vol. iii, p. 18).—Was it indeed *Leo* who in 1868 sent the golden rose to Isabella II? Leo XIII became pope in 1878. Is it not an error to speak of the sacrifice of a goat in connection with a papal ceremony? The unbloody sacrifice of the mass is the only one permissible in the Roman Church. Another oversight in this otherwise good notice is the speaking of Pedro II of Brazil as "the dying Emperor," in the year 1889.

T. R. G.

MASSACHUSETTS.

Bar in Place Names.—We have Malabar, Tranquebar, Nicobar, Zanzibar, Zanguebar, Calabar and some others. Malabar is probably Tamil *male*, mountain, and Pers. *bar*, Arab. *barr*, a country, coast, continent, region, kingdom. Zanzibar (and probably Zanguebar) means the land of the blacks. *Calabar* seems to be a name of Arabic origin; of its meaning I am not sure. *Hindubar* is an Oriental name of Hindustan. *Nicobar* seems to be traceable in one or two tribal names in old Arabian geographers. *Tranquebar* is probably a transformed Tamil word; many Tamil names end in *var*.

Moke (Vol. ii, pp. 95, 165; Vol. iii, p. 117, etc.).—The derivation of this word, in the sense of *negro*, from *smoke*, or the association of the two words with each other, seems to be rendered not improbable by the existence of such slang expressions as *smoked American*, for a citizen of African descent. Besides, the facility with which English words become rounded off and worn down in the African's mouth is well known. I have heard a negro waiter call a *mint-julip* an *int-uly*. So *smoke* may have been transformed into *moke* by an imitation of a common Afro-American vice of speech.

N. S. S.

GERMANTOWN.

Mysterious Music of the Mascagoula (Vol. iii, p. 80).—In Goode's "American Fishes," it is suggested that the drum-fish may cause the musical sounds in question. But, if so, why is this kind of music so very local? The so-called musical sands, or singing sands, found at a good many widely separated places, are said to be explainable by physical laws. There are singing sands on the Sinai peninsula; others, I believe, near Gloucester, Mass.

G.

Transmutation of Words.—You have had several notes on the transmutations undergone by proper names and generic words through phonetic decay and otherwise. I send the two following examples which have suggested themselves to my mind in the course of an idle morning. Every reader of history is familiar with the old Francic king *Chlodwig*. This name became Latinized and smoothed into *Lodovicus, Ludovicus*, and then, by an admixture of the Teutonic and Latin elements, into *Chlovis, Clovis*. Finally the name assumed its French, Spanish and English forms of *Louis, Luis, Lewis, Lewes* and (familiarly) *Lu-Lu, Loo*. In the Highlands of Scotland *Ludovic* is still a common Christian name. A yet more curious example of word change, as affected by the genius of different tongues, is seen in the English word *bishop* and the French *evêque*. Both are from Latin *episcopus*, Greek *episkopos*. The English strikes off the initial and terminal syllables, leaving only *piscop*. This, the Saxons, with their preference for the softer labial and hissing sounds, modified into *bishop*. *Evêque* (formerly *evesque*) is as obviously from the same stem by softening the *p* into *v* and retaining the initial *e*. In reference to this latter example, let me say that I am not aware of any other two words from a common stem so modifying themselves *in historical times* as not to have a letter in common. Many words from a far-off common Aryan stem are in this condition.

J. H.

God of the Gypsies (Vol. iii, p. 164).—The earth (*phno*) has existed, in their opinion, from eternity, and is the origin of everything that is good. God they call "*devel*," and the devil they call "*beng*." They fear both, and curse both when they are in bad luck, or in case of the death of one of their number; and they believe also in evil spirits, which can be chased away by throwing brandy, or, in default of that liquor, water, upon the body or upon the grave whenever they pass it. They swear by their dead, and that is their most solemn oath, which is rigorously kept in honor; they do not, however, believe in a life after death. Their language has no word for paradise and none for heaven, but the home of the devil (*beng-ipe*) they know. The religion they profess, either for convenience sake, or under compulsion, has no real hold upon them. They embrace the religion of the people who allow them to settle in their midst, and call themselves "Christians," but remain in reality heathens, cherishing the traditions of the fire worshipers, which they seem once to have been. The baptism of a child, for instance, as performed by the priest, has no real value for them till the eldest of the clan has held the babe over a large open fire. That is the real reception into the community, whatever outward religion they may profess.—*From the New York Sun.*

Punishment in Effigy (Vol. ii, p. 15).—The moral of punishment by effigy is indicated about as distinctly as is possible in the argumentation of the citizen of Utica who visited Artemas Ward's show: "He walks up to the cage containing my wax figgers of the Lord's Supper, and ceases Judas Iscariot by the feet and drags him on the ground. He then commenced fur to pound him as hard as he cood. 'What onder the son are you about?' cried I. Sez he: 'What did you bring this pussylanermus cuss here for?' and he hit the wax figger another tremenjus blow on the hed. Sez I: 'You egrejus ass, that air's a wax figger, a representashun of the false Postle.' Sez he: 'That's all very well fur you to say; but I tell you, old man, that Judas Iscarrot can't show hisself in Utiky with impunity!'—with which observashun he caved in Judassis hed."—*From the Green Bag.*

Parallel Passages.—

"The silence there
By such a chain was bound,
That even the busy woodpecker
Made stiller by her sound
The inviolable quietness."
(Shelley, "The Pine Forest by the Sea.")

"Ecstatic chirp of winged thing,
Or bubbling of the water-spring,
Are sounds that more than silence bring
Itself and its delightsomeness."
(Jean Ingelow, "Scholar and Carpenter.")

M. C. L.

NEW YORK CITY.

Youngsters' Verses (Vol. ii, p. 45).—When Isaac Watts was at an infant school and a farthing prize was offered for the best rhyme, he wrote as follows:

"I write not for a farthing, but to try
How I your farthing writers can outvie."

Samuel Johnson, when very young, wrote an epitaph for a dead duckling:

"Here lies good Master Duck
Which Samuel Johnson trod on;
If he had lived it had been good luck,
For then we'd had an odd one."

P. R. E.

OHIO.

Gal (Vol. ii, pp. 248, 310; Vol. iii, pp. 9, 10, 71).—*Gal* occurs very often as a part of place names in Northwestern India and the Hindu-Kush. It belongs to the speech of the Siah-Posh, or "black-coat Kafirs," who are supposed to be of Aryan race. In these cases *gal* means *country*, or *place*. The last syllable in *Bengal* is believed to have come from the city of *Bengala*, which stood near Chittagong, and is now washed away. But that city was named from *Banga*, one of the Aryan kingdoms of the lower Ganges valley, which name is in reality the same as our word Bengal. The eponymous King Banga of the Mahabharata, one of the lunar race of princes, is no doubt a myth, invented to fit the name of the kingdom. *Senegal* was so called from the river of the same name—a name of obscure origin, but probably native, or, as some say, it represents the *Zenhaga*, a Moorish clan, one of whose members was with the Spaniards who discovered the river. *Galilee* is Hebrew *gelilah*, a border. *Galicia*, in Spain, was named from the *Callaici*, a tribe whose name seems to have been kindred to that of Gaul. *Galicia*, in Austrian Poland, is called *Halicz* in Slavic speech, but some would trace this also back to its old Gaulish inhabitants. *Galle*, in Ceylon, is the Sinhalese *galla*, a rock; but its symbol, a cock (Latin *gallus*), was no doubt an invention of its Portuguese or Dutch conquerors. *Gallipoli* is the Greek *Kallipolis*, beautiful city. *Gallipolis*, in Ohio, means "French city." *Galveston* is named from Galvez, a Spanish colonial governor. *Galena* is so called from the lead ore of that name, a name originally Greek, and meaning a calm, applied to this mineral from its supposed effects in calming the active symptoms of disease. The *Galapagos* islands were so called from their huge *galapagos*, or tortoises; as to whether the name is in any way related to calipash and calipee, or to calabash, or to carapace, there is a great deal of room to doubt.

N. S. S.

Hatfield House (Vol. i, p. 227; Vol. iv, p. 69).—Your correspondent's conjecture as to the origin of this word Hatfield is correct. At least, Prof. Skeat (in a communication to the *English Notes and Queries* of April 27, 1889) states that the form Heathfield for Hatfield is to be found in certain ancient charters. Skeat does not state what charters he refers to.

ABBAS.

MARYLAND.

White Thistle (Vol. iv, p. 68).—For a very similar fancy to this, see Herrick's pretty lyric, "How the Lilies Came White," but in the latter the goddess Venus and infant Cupid replace the Virgin Mother and her Holy Child.

ABBAS.

MARYLAND.

A Curious Biblical Passage (Vol. iv, p. 139).—Your reference is to the wrong psalm; it should be ii, 8, and not xi, 8.

The literal rendering of the verse is,

"Ask of Me, and I will give nations, thine inheritance, and thy possession, the ends of the earth."

Whether the insertion of the italicized words "thee" and "for" is justified must depend upon the meaning of the psalm as a whole, and the sense thus required for the objects of the verb.

The use of "thee" in this connection is found in all the chief versions, Jewish and Christian. The Old Greek (150 B.C.) has "σοί;" Leeser's Modern Hebrew Bible has "*thee;*" so also have the Latin Vulgate (*tibi*), De Wette's Classical German (*dir*) and the English Revision.

The insertions of the "for" before "thine inheritance" and "thy possession" are not needed to make the meaning of the verse complete, but their use is more in conformity with our idiom than the abrupt form of the Hebrew.

Here again all the great translations convey the same *idea*, that the "nations" were to be "thine inheritance" and the "end of the earth thy possession."

The really serious fault in our old version was in the use of the word "heathen," instead of the correct term, as given in every other translation of "nations" or "peoples." J. F. G.

CAMDEN, N. J.

Charles I (Vol. iv, pp. 108, 119).—I have a quaint history of England, published in 1702, the author unnamed, that gives the form of several of the proclamations made when successive kings came to the throne, and according to this authority, Charles I was proclaimed "King of Great Britain, France and Ireland." In fact, it is a little curious, but seems nearly certain, that he was the only king before George I who, at his accession, was given this title of King of Great Britain by proclamation.

James I was already King of Scotland when he came to the English throne, and Charles II, too, was crowned at Scone long before the proclamation made at the restoration in 1660; James II was James VII of Scotland, and the variation in his titles would naturally lead to separate mention of the two countries; while William and Mary were proclaimed "King and Queen of England, France and Ireland," more than a year before Scotland came under their rule.

That Charles' successors used the title is readily proved by their coins, which, with suitable change for sex, all show the inscription REX MAG. BR. FRA. ET HIB.

M. C. L.

NEW YORK CITY.

Notes on Words.—*Duppy* (Vol. iv, p. 83).—In "Peveril of the Peak," Ch. x, mention is made of "the Dobby's Walk," and a note explains *dobby* to be an Old English name for goblin. M. C. L.

NEW YORK CITY.

Brat (Vol. iv, pp. 88, 118, 130).—In "The Fair Maid of Perth," Ch. xiii, the standard of a Highland clan is called the *Brattach*, "literally, cloth." "Archæologia," Vol. xvii, in a list of Yorkshire (West-Riding) words, gives "*brat*, a coarse apron."

M. C. L.

NEW YORK CITY.

Sorrow's Crown (Vol. iii, pp. 264, 310).—

> *Baptista:* "To have been happy,
> Madam, adds to calamity."
>
> (Beaumont and Fletcher, "Fair Maid of the Inn," Act i.)

M. C. L.

NEW YORK CITY.

Home's Home, etc. (Vol. iii, p. 32).—

> "Our wives are as comely
> And home is still home, be it ever so homely."

These lines are said to be found in one of the songs of Charles Dibdin, the English writer of popular operettas, ballads and songs, especially sea-songs, to whom a memorial has been lately unveiled. He died in 1814, aged sixty-nine, but seems to have written nothing during the preceding seven or eight years. Payne was born in 1792. M. C. L.

NEW YORK CITY.

Sunken Cities (Vol. i, p. 89; iii, pp. 83, 107; iv, p. 35).—There was once a town called *Bangala*, which stood near Chittagong, and which appears to have

given its name to Bengal; it has been washed away for many years. Ptolemy speaks of a sea-port called *Komaria*, which stood on Cape Comarin in India. Of this town the sole relic is a rock in the sea, having in its centre a well of fresh water. *Plassy*, where Clive gained his greatest victory, has been swept away by the river Hooghly.

* * *

PHILADELPHIA, PA.

Arizona (Vol. i, p. 299).—It has been suggested that this name was made up from the words *arid zone*, which certainly are descriptive of a great part of that region.

J. PLUNKET.

PENNSYLVANIA.

Singing Mice.—Is the so-called singing of mice voluntary? Is it the result of a diseased condition? Are albino, or white mice, more musically inclined than other mice? It is said that the common house-mouse is fond of music (Goodrich's "Nat. Hist.," Vol. i, p. 440).

UDOLPHO.

PHILADELPHIA, PA.

Corruption of Names (Vol. i, p. 263; iii, p. 11).—I know a family named Seixas whose name is called Sykes by all their neighbors. I know of a French-Canadian immigrant who has changed his name from Rosier to Rosebush.

* * *

MERCHANTVILLE, N. J.

Badges of Clans.—Most, if not all, the Highland clans had one or more badges, usually some plant or flower. The MacAlpine badge or symbol was the pine tree; the McFergus clan (in part, at least) had the rock-rose for an emblem. Is there any work, heraldic or other, which enumerates these badges?

QUINBUS FLESTRIN.

TEXAS.

Gloves not suffered in a Church (Vol. iv, p. 132).—The rule of the early Roman Church was to receive the eucharistic bread on the bare hand. The faithful were enjoined to approach the altar with cleanly washed hands, because in their hands they received the body of Christ. The communicant was directed to present his hands in the form of a cross. The priest deposited the sacred bread on the crossed palm, and the worshiper conveyed it to his mouth with his own hand. The custom of placing it in the mouth by the priest gradually crept into the church. There is a decree of a council enjoining it, about the close of the ninth century, though at that date it had become nearly general. Still, we find the rule insisted on as late as 1549. What seems very singular was the stringent mandate forbidding a woman to receive the holy communion on the bare hand, requiring her to present a white linen cloth (called a *dominicale*) for its reception. If she happened to come to church without her *dominicale*, she was obliged to retire without communicating. This rule was rigidly enforced as early as the time of St. Augustine. Martigny explains that it was not so ordained because women were more unclean than men, but that the modesty of the bishops, priests and deacons should not be offended, while engaged in this great mystery, by touching the hand of a woman.

I have an indistinct recollection of a petty controversy in the Scotch church as to the matter. Some accounted it disrespectful to touch the communion bread with the gloved hand. I would be glad of further information on this last point.

DOLLAR.

NEENAH, WIS.

Singular Names (Vol. iii, p. 228).—I know of a colored family in New Jersey in which two sisters bear respectively the Christian names (shall I not rather say front names?) of Banana and Pineapple. I once heard of a white family in which one of the sons was named Liberty, and another Property; a daughter was named Fancy. I once knew a very bright girl named Gloria; another named Regina Cœli; I have heard of a boy named Coriander, whose two brothers were named Lysander and Alexander.

BALBUS.

PHILADELPHIA, PA.

The Eucharist and Gloves (Vol. iv, p. 132).—Your correspondent, R.

G. B., says that Episcopalians are taught "to receive the consecrated bread in their ungloved hands."

I am not aware of any authority by which this is ordained, nor has the custom been uniform or universal.

In the Trullan Council, the 101st canon enacted that, "Whereas, some persons bring vases of gold, etc., to receive the Eucharist, in place of receiving it in the hand, as if any inert matter was more worthy than the image of God, that is to say, the human body: Let this cease in the future."

This canon is nominally yet in force in the Greek Church, although the actual usage now is to administer the bread, steeped in the wine, directly into the mouth with a spoon.

This synod, however, was never received in the West, and a quite contrary usage was ordained at the Council of Auxeme, at least for the women, as the 30th canon of that synod directs that "no woman shall receive the Holy Eucharist in her uncovered hand" ("*Non licet mulieri nuda manu Eucharistiam Accipese*").

Of what material this covering should consist is not certain, though, from other references to the same custom, it is probable that it was a linen cloth used especially for that purpose. J. F. G.

CAMDEN, N. J.

Let Her Go, Gallagher (Vol. ii, p. 241).—Montaigne tells the story of certain inhabitants of Arras, who were executed after Louis XI had taken their city, among them some buffoons, "who would not leave their fooling at the very moment of death. He that the hangman turned off the ladder cried, 'Launch the galley!' a slang saying of his" ("Essays," Ch. xl, Wight's Hazlitt's edition). M. C. L.

NEW YORK CITY.

Palace of Forty Pillars (Vol. iii, pp. 67, 93).—A third palace of this name exists at Ispahan, in Persia. Apparently it is the second in point of time, being older than that at Ghazipur, and far less old than that at Persepolis. The name seems to have taken something of a hold upon the Oriental fancy, and very likely some of your correspondents may know of still other buildings of the same name. P. R. E.

OHIO.

BOOKS AND PERIODICALS.

The Book-Buyer for January contains, besides an admirable picture of Captain King, the novelist, the first installment of a series of prize questions. There will be thirty question in all, and, as a matter of interest to the readers of AMERICAN NOTES AND QUERIES, we print the first fifteen.

1. Who wrote the preface to the first English edition of "Uncle Tom's Cabin?"

2. Who was Kate Joyce, described as "a young and pretty comely woman?"

3. Where and by what character is the following couplet quoted:

> "The strongest weapon one can see
> In mortal hands is Constancy?"

4. "Not as a poet, but as what we must call (for lack of a more exact expression) a prophet, he occupies a curious and prominent position." Of what American author, and by whom, has this been said?

5. "We doubt," says a distinguished American critic, "if posterity owe a greater debt to any two men living in 1623 than to the two obscure actors who in that year published the first folio edition of Shakespeare's plays." Who is the author of this sentence, and who were the two actors referred to?

6. One of the best known of American men of letters was never able to read through any one of Hawthorne's romances. Who is, or was, he?

7. "He believed Dr. Johnson to be the greatest of men; the doctor's words were constantly in his mouth; and he never traveled without 'Boswell's Life.'" Of what character in fiction was this said?

8. In what book are the exploits of Gouvert Lockerman described?

9. What famous American relates in his autobiography his discovery that he was "the youngest son of the youngest son for five generations back?"

10. In what novel does Miss Carolina Wilhelmina Amelia Skeggs figure as a character.

11. "And Plutarch, if the world's library were burning, I should fly to save that, with our Bible and Shakespeare and Plato." Who is the author of this sentiment.

12. What celebrated novelist has left a record of the fact that when he was a lad he was accustomed to occupy his leisure hours in reading Pope's translation of Homer to his mother?

13. What noted English author applied these words in 1775 to the rebellious American colonists: "Sir, they are a race of convicts and ought to be thankful for anything we allow them short of hanging?"

14. "Gentlemen," said Stumpy, with a singular mixture of authority and *ex-officio* complacency, "gentlemen will please pass in at the front door, round the table, and out at the back door. Them as wishes to contribute anything toward the orphan will find a hat handy." What was the name of the orphan?

15. By what distinguished critic, now dead, was this said of Shakespeare: "He is the richest, the most wonderful, the most powerful, the most delightful of poets! He is not altogether, nor even eminently, an artist?"

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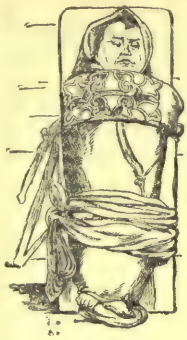
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NOTES.

WHO WROTE "MUNCHAUSEN?"

The authorship of "Munchausen" was the subject of controversy for many years after its appearance in 1786. The wit and humor of the work gave it an immediate success; but, although it was at one time attributed to James Grahame, a Scotch barrister, and author of a poem called "The Sabbath;" at another, by West, in his "Recollections of an Old Bookseller," to Mr. St. John, of Oxford, and at different periods to various other persons, it was not until a comparatively recent date that the real history of its production was made public. It appears to have been the compilation of Rudolf Erich Raspe, an expatriated German, who published it in London, 1785–6, under the title, "Baron Münchhausen's Narrative of his Marvellous Travels

and Campaigns in Russia." When first issued, it was thought to be a mere satire upon the traveler's tales related by Baron de Tott, in his "Memoires sur les Turcs et Tartares," an English translation of which had been published but a year or two before.

It is very probable that Raspe may have had these adventures in his mind when he made his collection of supremely extravagant stories; but if such was the case, his desire to ridicule De Tott was purely a secondary object, for it is a well-authenticated fact that many of Munchausen's supposed adventures were related in the hearing of Raspe by his friend and countryman, Karl Friedrich Hieronymus, Baron von Münchhausen, a member of an ancient and noble German family and a cavalry officer in the Russian campaigns against the Turks, 1737–39 (see end of article).

He was a man in whom there was nothing of the braggart, his whole demeanor being that of a quiet, moderate gentleman; but, having seen much of life, and having many real adventures to relate—his story-telling propensities being encouraged by the applause of his associates—he came finally to believe his own most extravagant fictions, which increased in absurdity in proportion to the number of bottles over which they were discussed.

It is said that he was greatly surprised when he first heard of Raspe's performance; but he doubtless saw in so much of the book matter obtained from other sources, that he troubled himself very little about the germ of truth which has handed his name down as that of a proverbial "liar," if one may use so opprobrious a term without conveying the odium which usually attaches to it. His adventures, as set forth by Raspe, have been traced to various origins, remote and near, the clever use of which but tends to display the wonderful learning and observation of the author.

The story of the deer with the cherry tree growing out of its head is to be found in Bebel's "Facetiæ;" the horse whose body was cut in two by the unlooked-for descent of a portcullis has a counterpart in the "Lady of the Fountain," which forms a portion of the Welsh "Mabinogion;" Rabelais and Castiglione have helped to contribute the fable of the frozen words (which, however, since the introduction of Edison's *phonograph*, appears by no means so improbable as it did to the Baron's early audiences); while Bilderman's "Utopia," together with Raspe's own "Oriental" imagination, completed the materials which entered into his now famous work.

The second edition of "Munchausen," called "Gulliver Revived; or, The Vice of Lying Properly Exposed," appeared soon after the first. This was followed in quick succession by many more editions, the *seventh*, considerably enlarged and with a most elaborate title, being the one best known. It is a strange fact that many people, including the African traveler himself, should have fancied that "Munchausen" was written to ridicule the travels of Bruce, when investigation clearly proves that Raspe's tales appeared at least four years before Bruce put his recent experiences in Abyssinia into print. The hint was sufficient, however; and when the "Sequel to Munchausen" followed, in 1792, a new interest was attached to an already popular work by the preface, which ran as follows:

"Humbly dedicated to Mr. Bruce, the Abyssinian Traveler, as the Baron conceives that it may be of some service to him, previous to his making another expedition into Abyssinia. But if this advice does not delight Mr. Bruce, the Baron is willing to fight him on any terms he pleases."

The editor of this sequel makes no effort to deny that only small portions—the first few chapters—are by the Baron, the remainder being the "production of another pen, written in the Baron's manner.' It was the fashion in those days to decry Bruce and other travelers, and it is supposed that his reviler compiled the sequel to use as a weapon of attack.

So remarkable a work as "Munchausen" could not be published anonymously without being appropriated by others than the true author. In 1855, France announced that to her belonged the honor of having created "Munchausen," claiming that his adventures were related in a very rare French work entitled, "La Nouvelle Fabrique des excellents traits de vérité—livre pour inciter les cœurs tristes et mélancholiques à vivre

de plaisir, par Phillipe d'Alcripe, Sieur de Neri en verbose;" but at this the Germans demurred, for they already had a pet theory of their own that "Munchausen" had been anticipated nearly two hundred years by Herr Polycarp von Kirlarissa's "Travels of the Finkenritter," and the claim made by Germany has received much support, owing to the fact that in 1785—the very year of "Munchausen's" first appearance—the German poet Bürger had translated it into his own tongue, many supposing that it was he who wrote it from the oral recitations of the real Baron.

The latest edition of these popular adventures was published in Germany about 1855, entitled, "Des Freiherrn von Münchhausen wunderbare Reisen und Abenteuer," which is enriched with an admirable introduction by Adolf Ellisen, whose father was an intimate friend of the Baron. This prologue contains a valuable account of the origin and sources of the work, and the class of literary fiction to which it belongs.

And now a few words of the strange author of these strange adventures. Dr. Doran, in his chapter on "Clubs," in "Drury Lane," says: "We will not conclude this reference (to the Wood Street Club) without recording that a little more than one hundred years ago a Latin paper on 'Volcanoes' was read before it by a German, one Raspe, who wrote that amusing lie called 'Baron Munchausen.'" There was much both of good and ill in this poor luckless genius, but, unfortunately, his evil qualities seem to have predominated.

He was born in Hanover, and became, through his decided talents, a professor of archæology, keeper of the National Library, inspector of the public cabinet of medals, and councilor; but having, through the exigencies of pressing debt, allowed himself to appropriate and pawn many of the valuables in his care, he was obliged to relinquish these posts of honor, and suddenly disappeared. In the advertisement subsequently issued by the police, he was described as "a man with red hair, who usually appears in a scarlet dress embroidered with gold." This somewhat florid attire soon led to his arrest; but, escaping, he made his way to England, where he passed the remainder of his uneasy days. Horace Walpole speaks of him in 1780 as a "Dutch savant" who had come over, and was preparing some manuscripts in "infernal Latin" on oil-painting. Several learned works on geology and mineralogy were published by Raspe through Walpole's patronage, and in 1781 he determined to go to Egypt to collect antiquities, but, while maturing his plans, engaged as "store-master" at Dalcoath mines, and was residing there when he wrote "Munchausen."

Shortly before this, he had been asked to visit Sir John Sinclair, whose castle was at Pentland Firth, in Scotland. While a guest of this benevolent man, Raspe claimed to have discovered on his host's moors a valuable vein of yellow mundick; and for some time specimens were produced of a bright, heavy mineral which gave promise of a splendid fortune. Raspe was invited to remain and work the mine. He did so, but in his own peculiarly original method. Before long the bubble burst, and it was made evident that the ore had all been brought from Cornwall and *planted* where it was "found." Lord Sinclair always averred, however, that he had been quite compensated for his pecuniary losses in the amusement and instruction afforded by his guest during their long winter together. It has been thought that in consequence of this episode Raspe furnished Scott with the character of Dousterswivel, in the "Antiquary." Of all Raspe's works, the only one now remembered is that which he probably regarded as a mere *jeu d'esprit*. Wanting in little but honesty—which, even as "good policy," had no attractions for him—he fell into a state of poverty and want, and finally died in obscurity.

Since writing the above, I have read Baring-Gould's article in the *Gentleman's Magazine*, in which he gives an elaborate history of the *original* Munchausen. It appears that Raspe borrowed the name, not from Baron Carl Friedrich Jerome Munchausen, as has always been supposed, but from a notorious impostor who assumed the same name. In 1702, there came to Halberstadt a handsome stranger, who called himself Carl Friedrich Munchausen, and pretended to have returned from foreign

lands to claim the estates of his family. He soon married Anne Margaret Heintz, for the sake of her small property, and set up an establishment in keeping with his expectations. He talked much of his adventures and travels, and became well known as a famous story-teller. All this time his identity was not suspected; but when his wife was murdered, the circumstances of that and many other events led to an investigation which revealed the fact that he had passed himself off in other places in like manner, but under different names, had been married several times, and was altogether a villain. He was tried, and executed, August 30, 1703, under the name of Fabian von Sternburg, Baron Scharrenschild, but it was never known who he really was, whence he came, and what were his antecedents.

NEW ENGLISH DICTIONARY QUOTATIONS.

(SECOND INSTALLMENT)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome, and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford." J. A. H. MURRAY.

OXFORD, ENG.

1611 cob, *sb.* (male swan)
1607 cob, *sb.* (sea-gull) 1655
1691 cob, *sb.* (wicker-basket) 1691
1830 cob, *sb.* (for building)
1802 cob, *v.* (*Naut.* thrash)
cob, *v.* (crush, bruise)
1683 cobalt (mineral)
1849 cobalt, *a.* (blue)
1616 cobble, *v.* (patch, botch)
1600 cobble, *sb.* (round stone)
1862 cobble, *sb.* (coal)
1833 cobble, *sb.* (Red-throated Diver)
1600 cobbler (bungler, botcher)
1847 cobbler (drink)
1859 cob-nut (hazel)
1668 cobra
1862 coccagee (apple)
coccine, *a.* (scarlet) 1388
1693 coccineous 1693
1763 coccus (cocoon) 1763
1813 coccus (*Botany*)
1850 cochin-china (fowl)
1790 cochlea (of ear)
1831 cochlear
cochleated
1729 cock of the school
1840 cock of the walk
1621 cock and bull
1588 cock (of a gun)
1837 cock, *at full, at half*
1611 cock (of a balance) 1611
1613 cock (of a dial)
1800 cock (of a watch)
1787 cock (*Curling*) 1787
1711 cock (of a hat)
1800 cock (upward direction)
1556 cock, *v.* (contend) 1600
1600 cock, *v.* (stick up, erect)
1751 cock the eye
1705 cockade
1733 cockaded
cock-a-doodle, *v.* 1599
cock-a-doodle-doo 1573
1538 cock-a-hoop
1677 Cockaigne 1677
1609 cockalan (libel, pasquin) 1609
1771 cock-a-leekie
1862 cock-aloft
1847 cockalorum
1856 cockamaroo (Russian bagatelle) 1856
1556 cockapert 1556
1864 cockatoo (Australian farmer)
1620 cockatoo (bird)
1840 cock-bill, *v.* (of an anchor)
1720 cockchafer
1806 cocked hat
1823 cocker (dog)
cockers (boots) 1599
1708 cockerel (fish) 1708
1712 cockernony (*Sc.* of women's hair)
1697 cocket, *v.* (obtain custom-house certificate for)
1583 cocket, *v.* (*Archit.*) 1611
1579 cock-fight
1859 cock-fighter
1864 cockiness
1598 cockle (ringlet) 1598
1688 cockle (stove)
cockle, *sb.* (in cloth)
1598 cockle, *v.* (of cloth) 1598
1595 cockle bread 1610
1820 cockles of the heart
1630 cock-light (dawn) 1630
1580 cockling (young cock) 1580
1611 cochloch (coxcomb) 1628
cockly (of cloth) 1600
1822 cock-metal

1632 cockney (Londoner)
1562 cockney (cook) 1600
1583 cockney, *v.* (pamper) 1583
1857 cockyolly (little bird)
1667 cockpit (privy council room Westm.)
1600 cockpit (of theatre)
1679 cockpit (of a ship)
1623 cockroach
1562 cock's-comb (of fool's cap) 1590
1836 cockshy
1677 cockspur (fly) 1677
1719 cockspur (dead wood) 1799
1741 cockspur (*Botany*) 1800
1685 cock-sure, *v.* 1685
1846 cocksy
1837 cocktail (a horse)
1809 cocktail (drink)
1854 cocktail (coxcomb)
1798 cocktailed
1862 cocky
1760 cocoon (of silk worm)
1662 coct, *v.* (boil, cook) 1662
1602 cocted 1607
1623 coctible 1623
1612 coction 1680
1662 cockture
1512 cod (pillow-case) 1530
cod (bearing of an axle) 1500

QUERIES.

Living Stones.—What is it that is known as a living stone and where is it found?

KIRKPATRICK.

SALEM, MASS.

The Falkland islands have a very damp and chilly climate, and are so swept by the south polar winds, that they seem always cheerless and uncomfortable. Snow may fall at any time in the year, and yet it is never really very cold. The cattle and sheep thrive well the year round, without hand-feeding or shelter; and the inhabitants, mostly of English or Scottish origin, have thus far found stock raising a profitable and safe investment. In such a windy climate no tree can grow, but nature has provided immense supplies of excellent peat, which serves well as a substitute for wood or coal as fuel. But, though the Falklands produce no trees, they do produce wood—wood in a very remarkable shape. You will see, scattered here and there, singular blocks of what look like weather-beaten, mossy, gray stones, of various size. But if you attempt to roll over one of these rounded boulders you will find yourself unable to accomplish it. In fact, the stone is tied down to the ground—tied down by roots; or, in other words, it is not a stone, but a block of living wood. If you examine it at the right time you may be able to find upon it, half hidden among the lichens and mosses, a few of its obscure leaves and flowers. If you try to cut it with an axe you will find it extremely hard to do so. It is entirely unwedgeable—being made up of countless branches which grow so closely together that they become consolidated into one mass. On a sunny day (if you are lucky enough to see a sunny day in Falkland) you may perhaps find on the warm side of the "balsam-bog" (for so the living stone is called), a few drops of a fragrant gum, highly prized by the shepherds for its supposed medicinal qualities. This wonderful plant is the *Bolax glebaria* of botanists, and belongs to the same family as do the parsnip and the carrot.

Gem-lore.—Can you give your readers the recognized or conventional meaning of the various precious stones? Is there any book in which this branch of gem-lore finds a place? P. R. E.

See AMERICAN NOTES AND QUERIES, Vol. ii, p. 55.

Fallen Jerusalem.—Where is there a place of this name? SENATOR.

PHILADELPHIA, PA.

Near Virgin Gorda, in the West Indian seas, there is a very wonderful island called Fallen Jerusalem. Viewed from the sea you behold ruined towers and tottering walls of granite—huge blocks apparently ready to fall, and yet retaining their equilibrium in spite of earthquakes and cyclones. It is a city without streets and without human inhabitants—a wild and confused assemblage of great natural cubes of stone. This island has very little vegetation; but if you land upon it you may be able at some points to find a passage leading to one of its beautifully clear bathing pools to which the waves send in their silver tribute. The island has but few visitors, and is, in fact, not very well known even to mariners; but it is in every respect unique, and it is strange that so little has been written and said about it.

Names of the Months (Vol. iv, p. 79).—I read before seeing the article noted above that one European country still used its own peculiar names for the months. Can you give me the words used and the country where they are in use? STEVENS.

BROOKLYN, N. Y.

Every Christianized country on the globe, with the single exception of Holland, has adopted the old Roman names as applied to the months. Some are sadly altered, of course, but the old Latin root remains, nevertheless. The table given below shows the Latin names in the left-hand column, the popular name by which the months are known in Holland in the right-hand column, and the centre column the Hollandish proper name:

January.	Lauwmaand . . .	Chilly month
February	Sprokelmaand . .	Vegetation month
March	Lentmaand. . . .	Spring month
April..	Grasmaand.. . . .	Grass month
May	Blowmaand. . . .	Flower month
June..	Zomermaand. . . .	Summer month
July	Hooymaand . . .	Hay month
August	Oostmaand. . . .	Harvest month
September. . . .	Herstmaand . . .	Autumn month
October..	Wynmaand. . . .	Wine month
November.. . . .	Slagtmaand. . .	Slaughter month
December.. . . .	Wintermaand. . .	Winter month

These characteristic names are said to be the remains of the ancient Gaulish language, and were the titles by which our Anglo-Saxon ancestors knew the months.

REPLIES.

Poison Eaters (Vol. ii, pp. 92, 170).—Mr. R. Estes' query remains as yet unanswered. Butler, in his "Hudibras," Part ii, Canto 1 ("Chandos Classics," edition 1887, p. 141) has:

> "The Prince of Cambay's daily food
> Is asp, and basilisk, and toad,
> Which makes him have so strong a breath,
> Each night he stinks a queen to death."

A note informs us that Butler alludes "to the story of Macamut, Sultan of Cambaya, who ate poison from his cradle, and was of that poisonous nature, that when he determined to put any nobleman to death, he had him stripped naked, spit upon him, and he instantly died. If a fly did light accidentally upon his hand, it instantly died." This may be of use to Mr. Estes, although Cambay is in India, not in Pontus.

Perhaps the reference is to Mithridates VII of Pontus, from whom the antidote known as *Mithridate* gets its name.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Country Without Prisons (Vol. iii, p. 190; iv, p. 19).—In an interesting paper on "Le clan primitif" ("Bulletins de la Soc. d' Anthrop. de Paris," Tome xii, 3e Série, pp. 265–273), M. Ch. Letourneau publishes two letters from M. L. Lombard, describing Houat and Hœdic, two little islands of Morbihan, and the peculiar customs and institutions of their inhabitants. In one of these it is stated (p. 270): "En somme, c'est une population honnête, douce et inoffensive. Il n'y a ni gendarmes, ni douaniers, et la criminalité y est absolument nulle." A. F. CHAMBERLAIN.

TORONTO, ONT.

Badges of Clans (Vol. iv, p. 155).—The following is a list of the clans of Scotland, with the badge worn by each clan respectively:

Buchanan, birch; Cameron, oak; Campbell, myrtle; Chisholm, alder; Colquhoun, hazel; Cumming, common sallow; Drummond, holly; Farquharson, purple foxglove; Ferguson, poplar; Forbes, broom; Frazer, yew; Gordon, joy; Graham, laurel; Grant, cranberry-heath; Gunn, rose-wood; Lamont, crabapple-tree; Macalister, five-leaved heath; MacDonald, bell-heath; M'Donnell, mountain heath; M'Farlane, cypress; M'Dougal, cloudberry bush; Macgregor, pine; M'Intosh, boxwood; Mackay, bulrush; M'Kenzie, dengrass; M'Kinnon, St. John's wort; M'Lachlan, mountain ash; M'Lean, blackburg heath; M'Leod, red whortleberry; M'Nab, rose blackberry; M'Neil, sea grass; M'Pherson, variegated boxwood; M'Quarrie, black thorn; M'Rea, fir club-moss; Munro, eagle's feathers; Menzies, ash; Murray, juniper; Ogilvy, hawthorn; Oliphant, the great maple; Robertson, fern; Rose, brier rose; Ross, bearberries; Sinclair, clover; Stewart, the thistle; Sunder-

land, cat's-tail grass. The chief of each clan was accustomed to wear two eagle's feathers in his bonnet, in addition to the foregoing badge of his clan. A list of the clans, with badges and tartans, will also be found in Logan's "Scottish Gael." The above is taken from Loaring's "Sayings, Words and Customs." H. R.

SCHENECTADY, N. Y.

Crescent (Vol. ii, pp. 31, 258).—Puttenham ("Arte of English Poesie," 1589) says, "*Selim*, Emperour of Turkie, gave for his device a croissant or new moone, promising to himselfe increase of glory and enlargement of empire, til he had brought all Asia under his subjection, which he reasonably well accomplished. For in lesse than eight yeres which he raigned, he conquered all Syria and Egypt, and layd it to his dominion. This device afterward was usurped by *Henry*, the second French king, with this mot *Donec totam compleat orbem*, till he be at his full: meaning it not so largely as did *Selim*, but onely that his friendes should knowe how vnable he was to do them good, and to shew benificence vntil he attained the crowne of France vnto which he aspired as next successour."

Great Britain (Vol. iv, pp. 141, 149).—In S. Daniel's "Panegyric to the King" (1603) occurs these words:

> "O thou mighty State!
> Now thou art all Great Britain, and no more;
> No Scot, no English now, and no debate;
> No borders but the ocean and the shore!"

The above passage was published before the royal proclamation by which the title "King of Great Britain" was assumed.

In one of the "Partheniades" of Geo. Puttenham, presented to Queen Elizabeth, January 1, 1579, she is addressed as "Empresse and Queene of great brittrayne" (*sic*).

In one of her pageants she was addressed as ruling from the farthest Thule to the utmost Pyrenean mount; the reference being to her nominal or titular rule in France, and to the old claims of the English kings to the overlordship of Scotland.

F. G.

Osgod Clapa (Vol. iv, p. 136).—Osgod Clapa was an officer of some importance, in the reign of Harthacuut, the last of the Danish kings of England. He is variously stated to have filled the positions of master of the horse, shirereeve of Middlesex, and constable of the kingdom, and was a personal friend of the king. At the marriage of the daughter of Osgod Clapa, with the powerful Dane Tooi, Harthacuut, who was given to excess in eating and drinking, was seized with an epileptic fit, from which he died in a day or two, A.D. 1042.

After the accession of Edward the Confessor, Osgod Clapa, with others of the Danish partisans, was exiled, probably at the instigation of Edward's minister, or advisor, Godwine, Earl of the West-Saxons. Osgod went to Bruges, and is afterward heard of at Ulpe, a village on the coast of Flanders, with a fleet of thirty-nine ships, with which he threatened the king. He died suddenly in his bed, A. D. 1054.

E. G. KEEN.

WARWICK, PA.

REFERRED TO CORRESPONDENTS.

Fire Game.—Some years since I came across a brief reference in an old chronicle, summarizing the events of Corbey or St. Gall monastery, I forget which, where it was stated that the abbey had been set on fire by the monks, while playing a game in which fire discs were used and tossed to and fro. Can any correspondent of NOTES AND QUERIES enlighten me as to what this play, certainly strange, consisted of? I have not the work at hand from which I extracted the subject matter alluded to, but my impression is that its date was along about the middle of the twelfth century. G. F. F.

CAMDEN, N. J.

Eboe.—Why are certain negroes called *Eboes?* There is an island called *Ibo*, with a town of the same name on the East coast of Africa, latitude, 12° 20′ S.; longitude, 40° 38′ E. There is also a town of Iboe, or Eboe, on the Niger, 5° 40′ N., 6° 25′ E. I once heard a colored man boasting, "my

ancestors come from de Eas' coas'." I once heard an old Albino woman say "my grandmother was de captyve Queen of Madagascar." J. T. R.

Hexametre Verses.—One of the earliest examples of English hexametre verse in the classical style that I can recall is that of Psalm cxxii in the Sidney-Pembroke metrical version. Stanyhurst's translations also employ the same metre. Will your reader send notes of other early examples?

G.

COMMUNICATIONS.

Félibre (Vol. iv, p. 127).—The story told about the origin of the name Idaho is not unlike one which is told regarding the derivation of the term *félibre*, meaning a member of a recent coterie of revivers of Provençal literature. It is asserted by one or more of the original members of the Society of *Félibres* that the name originated as follows: During one of their earliest meetings, a strange-looking old woman, apparently insane, opened the door, looked in and called out three times, "*Félibre, félibre, félibre!*" and then walked away. One of the party present proposed that the mysterious word be adopted as a name for their club. This was agreed to at once. Several other statements have been published as to the origin of the name in question.

QUI TAM.

GERMANTOWN, PA.

Curious Biblical Passages (Vol. iv, pp. 139, 153).—In the Revised Version the passage reads, "Ask of me, and I will give *thee* the nations for thine inheritance, and the uttermost parts of the earth for thy possession." Only the one word is in italics. The Vulgate has "*Postula a me, et dabo tibi Gentes hæreditatem tuam, et possessionem tuam terminos terræ.*" The Authorized Version follows that closely enough. My oldest English Bible is dated 1698. It only has the "thee" in italics, and so agrees with the Revised Version.

DOLLAR.

NEENAH, WIS.

Hurrah (Vol, iii, p. 318; iv. 47, 115).—There seems to be but little doubt that this word has come to us from modern High German. Kluge in the fourth (1889) edition of his "Etymologisches Woerterbuch der deutschen Sprache," says: "*Hurra*, Interj. aus mhd. hurrâ Interj. (zu mhd. *hurren* 'sich schnell bewegen')," and Lexer who has the word in his "Mittelhochdeutsches Taschenwoerterbuch (Leipzig, 1885)," derives the word as Kluge does, and states that it is really the imperative of the verb *hurren* (to bestir one's self), with an attached *â*. This verb *hurren* is cognate with English *hurry*, if, indeed, the latter has not been borrowed from the former. French *hourra* is, no doubt, borrowed from German. To attempt to derive *hurrah* from "Ha! Rou," is but to lend force to that epigram of Voltaire. Etymology is now a science, and not a few more derivations like that of "Hurrah=ha! Rou," will have to go by the Board. I notice just such another (Vol. iii, p. 226), where a derivation of *halloo* from "à loup! à loup! (wolf! wolf!)," is hinted at. A similar remark applies to the derivation "*haro=ha! Rou*," regarding which Scheler ("Dict. d' Etym. Franc.," 1888, S. V. haro) says: "L'ancienne explication par *ha Rou*, bien qu' elle date du quatorzième siècle, est de pure fantaisie."

A. F. CHAMBERLAIN.

The Word Lot.—The use of the word lot, for a plot of ground, is regarded as an Americanism; it seems to have been suggested by various passages of Scripture, such as Joshua xxi, 10, 20. In the very delightful Psalms of Sir Philip Sidney and of his sister, the Countess of Pembroke (Ps. cxlii), occur these words:

"* * * in thee all only lieth
Lott of my life, and *plott* of my residing."

Second Intentions (Vol. iii, p. 209).—Sir Thomas More, in his "Utopia" (second book, Ralph Robynson's translation), says of the Utopians: "Furtheremore they were never yet hable to fynde out the seconde intentions; in so muche that none of them alle coulde ever see man himselfe in commen, as they call him," etc.

Rhymed History of England (Vol. ii, pp. 8, 179; Vol. iv, pp. 117, 143).—Puttenham says, in his "Arte of English Poesie" (1589), "We our selves who compiled this treatise have written for pleasure a little brief *Romance* or historical ditty in the English tong of the Isle of great *Britaine* in short and long meetres." There is no evidence, I think, that this "historical ditty" was ever printed.

The above quotation is interesting as affording an ante-Jacobean example of the use of the name Great Britain. G.

The Lake of Czirknitz (Vol. iii, p. 208).—In Carniola, about thirty miles from the Austrian city of Trieste, and in a locality which has been well known for at least 2000 years, lies the celebrated lake named above. It is five or six miles long, and perhaps half as broad, abounds with fish, and has no apparent outlet. Its peculiarity is that nearly every summer its waters disappear, giving the peasants of the neighborhood a chance to cut from its bed a good crop of grass, and now and then to plough and sow a part of the bottom in buckwheat, or some other quick-growing crop. But after a few weeks of emptiness the basin of the lake begins again to fill, and generally it takes only about twenty-four hours to get the lake as full as its average. Very rarely the lake disappears in winter, or at some other unusual time of the year. For many centuries this lake was regarded as a very mysterious affair. Quaint old Robert Burton says: "See that strange Cirknickzerksey lake in Carniola, whose waters gush so fast out from the ground that they will overtake a swift horseman, and by and by with as incredible celerity are supped up; which Lazius and Wernerus do make an argument of the Argonauts sailing under ground." But the explorations of recent geographers have dispelled all the mystery. There are about twenty-eight crevices or holes in the rock which act as outlets of the lake, and some twelve others which ordinarily keep the lake full. There is little or no doubt that certain small streams, which disappear in the earth not many miles away, are the true feeders of the lake. When in the dry season these streams fail, the waters of the lake of course disappear. Two of the outlet holes have been proved to lead directly to certain caverns in the neighborhood, and these caverns are traversed by subterranean waters which have been shown to be affluents of a considerable river of the country; so that intelligent observers have formed a very simple and easy solution of a matter which for a long time was regarded as altogether inexplicable. G.

Communion Tokens.—I have long had an affection for numismatics and kindred studies. For some time past I have given special attention to communion tokens. To many of your readers, I fear that the name and use of these venerable symbols are alike unknown. They were small tablets of metal given to intending communicants, and returned by them to the church officer, when they presented themselves at the Lord's table. I lately received some specimens from Holland, said to be from the Lutheran Church, but more probably coming from the Walloon or Reformed Church. Two of them are of the same general device, but are of different dates and very different types. Obverse, the crown of thorns and palm branches; legend, "Regnum Christi." Reverse, a swan and legend, "Perennis Candore." The dates are 1764 and 1786. I cannot learn that the Lutheran Church ever used tokens. They seem to be foreign to all its usages and traditions. At the same time, the swan may be said to be an attribute of Luther, and is found on many of his very numerous medals. The occasion of this is as follows. When John Huss was about to be led to the stake, at Courtance (July 6, 1415), he said to his judges: "For this, in one hundred years, ye shall answer to God, and to me." What may be called the official date of Luther's reformation work is usually given as October 31, 1517, about a century later than the death of Huss. The name "Huss" is the Bohemian word for goose. As he was being bound to the stake, he said to those around: "Ye may burn this goose (Huss), but from its ashes will rise hereafter a swan whose singing ye shall not be able to silence" (see also Am. N. & Q., Vol. iii,

p. 28). It is usually believed that both these prophetic utterances were fulfilled in the great Reformer, and the allusions to them, on Luther's medals, are frequent. I have a silver medal with the bust of Huss on one side and that of Luther on the other. Around the latter is the legend (I copy the exact spelling): "WAS JENE GANS GEDACHT DAT DISER SCHWAN VOLLBRACHT." The medal is evidently an old one, but bears no date. Now, will some of your readers please help me to an explanation of my Dutch tokens? They are said to be from Amsterdam. Were such tokens ever used by the Lutheran Church in Holland or elsewhere? Is anything known of their use by the Walloon or Belgic or Reformed Dutch Churches? Has the swan on my tokens any reference to Luther, or is it related in any way to State or municipal heraldry in Holland? I have several undoubted church tokens with heraldic devices. In short, I will greatly prize any information about communion tokens, at home or abroad. At one time they were generally used by the Presbyterian Churches in this country, and have not yet fallen into utter disuse. I know one church in Wisconsin that still uses them. I have about fifty United States tokens in my collection. A friend of mine has about two hundred and fifty. DOLLAR.

NEENAH, WIS.

Blue Sea-cat (Vol. iv, p. 55).—It seems highly probable that the "sea-cat," "Catta marina," "Meerkatze," was a species of monkey, which in the wake of commerce and trade found its way from the Orient to Western Europe, at a comparatively early period. Ducange (ii, 246), who cites the passages in the "Ruodlieb" and the "Ecbasis," does not throw any light on this view of the matter.

"Grimm's Wörterbuch" (Ed. Heyne, 1885–6) has: "*Meerkatze*, langgeschwänzte Affenart, als eine über Meer gekommene fremde Katze von alters her aufgefasst." Lübben, "Mittelniederdeutsches Handwörterbuch" (Norden u. Leipzig, 1888) has: "*Merkatte*, Meerkatze, *d. i.*, langgeschwänzte Affe." A Latin and Low German vocabulary of date 1542 (cited in the "Jahrb. d. Vereins f. Niederd. Sprachfrschg.," vi, 123) gives "cercopithecus, ein *merkatte*." In the *Academy* (No. 915, Nov. 16, 1889), Mr. Bradley proposes the derivation of *Meerkatze* as "cat from over the sea," the Grimm-Heyne etymology, given earlier and to the same effect. The discussion which followed (see *Academy*, No. 916, Nov. 23, 1889) is of a very interesting character. Mr. T. Olden (*Academy*, No. 916, p. 341) refers to a passage in the Irish life of St. Brendan in the "Book of Lismore," where it is said that the saint came to an "island where dwelt mice resembling sea-cats (amail murchata)." He also points out that Prof. Zimmer, in his monograph on the "Voyage of St. Brendan," renders the word for "mice" here, dwarfs, the sense would then be "dwarfs like monkeys." Mr. Olden calls attention to the close resemblance of the Irish *murchata*, in this passage, with a Hindustanee term for monkey (see also Andresen, "Volksetymologie," p. 5, who refers German *meerkatze* to Sancrit *markata*, monkey). This sea-dwarf incident is said not to occur in the Latin forms of the St. Brendan legend.

Karl Blind (*Academy*, No. 916, p. 342) thinks the early introduction of an Indian word into the West probable. William Ridgeway supports Mr. Bradley's etymology, by citing (*Academy*, No. 916, 342) the Latin *Passer marinus* ostrich, *i. e.*, "sparrow from over the sea" (one might, perhaps, cite also the German *meerrettig*, a horse-radish).

Perhaps the real solution of this curious question, is that an Oriental (Indian word, type of Sancrit *markata*) passed into Western Europe at an early date, and became Teutonized and afterwards through folk-etymology assumed in German the form *Meerkatze* (H. G.), *merkatte* (L. G.), then this expression was translated into Latin as *catta marina*. The etymology of the word, however, still remains doubtful.

TORONTO, ONT. A. F. CHAMBERLAIN.

Nicknames of Peoples (Vol. iii, pp. 238, 260).—The people of Halifax, N. S., are sometimes called Haligonians; those of Cork, Ireland, Corcagians and Corconians; the "poor whites" of North Carolina are nicknamed Buffaloes.

Nicknames of Noted People (Vol. iii, p. 211).—Nearly all noted characters have had nicknames given to them. In some instances, by way of admiration and again in derision. Napoleon I had several of both kinds. His soldiers called him "Little Corporal;" this title was given by some old grenadiers, just after the battle of Lodi. Napoleon at that time was General in command of the French army in Italy; the old veterans were so pleased with his bravery, that they elected him as a compliment their corporal. After his exile to Elba, those who were scheming for his return to France, never talked or wrote of him as the Emperor, or Napoleon, but called him either "Caporal la Violette," *i. e.*, "Corporal Violet;" "Pere Violette," *i. e.*, "Father Violet," or "Jean d' Epee," *i. e.*, "John with the Sword." These names were given so as to make the Bourbon government think that they were no longer thinking of their great leader. The term "violet" was given because they hoped that he would return in the spring when the violets began to bloom. The English had several names in derision as "Boney," "The Nightmare of Europe," and Sir Walter Scott called him "The Man of Destiny." The Bourbons spoke of him as "The Heir of the Republic," "General Undertaker," and the "Armed Soldier of Democracy." La Abbé de Pradet called him "Jupiter Scapin," being a term of combined greatness and cunning.

Sir Walter Scott had a number of pseudonyms; he was called the "Border Minstrel," a name given him just after he wrote "The Minstrelsy of the Scottish Border;" another was "The Great Magician," on account of the fascination of his writings, and "The Great Unknown" was given him by John Ballantyne, when the Waverly novels first made their appearance. "The Wizard of the North" was another. He wrote some of his novels under *noms de plume* as "Ivanhoe" appeared under that of "Laurence Templeton;" the "Tales of My Landlord," under "Peter Pattieson" and "Jedediah Cleisbotham;" the "Fortunes of Nigel," under "Captain Cuthbert Clutterbuck," the "Chronicles of Canongate," under "Chrystal Croftangry." Charles XII of Sweden was called "The Alexander of the North," "The Madman of the North," and "The Quixote of the North."

THOMAS LOUIS OGIER.
WEST CHESTER, PA.

Oxford (Vol. iv, p. 143).—Falconer Madan, in "Encyc. Britannica," Art., "Oxford," leans decidedly towards the idea that the city was named from its fords for oxen. The fact that a portion of Oxford is called Oseney, or Osney, is held by some to militate against this view, since that name seems to be half Celtic, and to be connected with *Ouse*, in the sense of river; it might mean river-island, *ey* being a synonym of *island*. In point of fact, the Cherwell does here enclose various islands. But Oseney was no part of the city of Oxford until recent times. N. S. S.

Tears of Animals.—Is the old belief true, that deer shed tears when brought to bay? Judge Caton relates that the prong-horned antelope sheds tears copiously when terrified or distressed. Statham saw elephants at Howrah assisting to drag one of their dead comrades to the grave, and most of them shed tears very freely. Similar statements are made about seals. It is safe to say that the stories of the weeping of crocodiles and hyenas are fabulous. In the old romances horses as well as heroes weep. I have often noticed that an ox will grieve long and deeply at the death or absence of his yoke-fellow; but I never saw a flow of tears from the uninjured eye of any of the cattle kind. P. R. E.

Tree-Lists (Vol. iii, p. 190; Vol. iv, p. 71).—There is a short but good tree-list in M. Roydon's "Elegy for Astrophill" (1591?) in the third and fourth stanzas.

G.

Pike's Pikes (Vol. iii, p. 102).—In some stanzas by "J. D.," appended to Peake's "Three to One" (1626), occur these words:

"Peeke's Pike and praise he doth declare."

G.

Ewe (Vol. iv, pp. 96, 142).—In Northrop's "Twelve Years a Slave," we find in a quotation from a negro song (parish of Avoyelles, La.) these words:

> "Eboe Dick and Jurdan's Joe,
> Dem two niggers stole my *yo*."

We may conclude from this that the pronunciation *yo* is not unknown in Louisiana.

J. T. R.

Come, Push the Bowl About (Vol. iv, p. 137).—I remember a very similar song, but more convivial and roistering in its tone. I can only recall two verses.

He that drinks small beer, and goes to bed sober,
He that drinks small beer, and goes to bed sober,
Lives only half his days, lives only half his days,
Lives only half his days, and dies in October.

He that drinks strong beer, and goes to bed mellow,
He that drinks strong beer, and goes to bed mellow,
Lives as he ought to do, lives as he ought to do,
Lives as he ought to do, and dies a right good fellow.

When the whole company joined in the chorus (and it is nearly all chorus), it made a resounding bottle-song, and probably has much hard drinking to answer for. I can give no hint as to locality or authorship.

DOLLAR.

The Word "The" in Place Names (Vol. iii, p. 120; Vol. ii, p. 321).—In John Taylor's "Carrier's Cosmogony; or, Way to Find out all Carriers" (1637), Devizes, in Walls, is called "Vies, or the De-vises."

Charles I (Vol. ii, pp. 108, 119, 154).—In the very last sentence of the above-mentioned little book, Charles I is called "Our King of Great Britain." G.

Akhoond of Swat (Vol. iv, pp. 67, 89).—Misled by a popular book of reference, your correspondent states that *akhund* is the title of the rulers of Swat. A glance at the Pushtu dictionary would have shown him that *akhund* (better *akhun*) means learned man, doctor, wise or holy man, devotee. In fact, it means nearly the same as *mullah*. Thus one can see how the *akhun* of Swat and the *moollah* of Kotal came to be rivals. If the late *akhun* of the Swathi valley was in any sense a chieftain, his chieftaincy was probably due to his reputation for learning and sanctity.

G.

NEW JERSEY.

Pets of Famous People (Vol. iv, pp. 57, 105, 138).—Sonnet lix of Sidney's "Astrophel and Stella" informs us that the fair heroine of those romantic strains had a pet dog, of whom the poet was jealous.

> "Little he is, so little worth is he."

G.

Leading Apes in Hell (Vol. ii, p. 224; Vol. iii, p. 288; Vol. iv, p. 82).—In one of the "Sonnets after Astrophel" (1591?), in an anonymous "Canto Primo," we are told of Proserpina that she so dislikes maids that

> "She vows that they shall lead
> Apes in Avernus."

G.

Floug (Vol. iv, p. 138).—*Correction.*—For *floug*, read *flong* (three times); for *flau*, read *flan* (twice).

BOOKS AND PERIODICALS.

The Chautauquan for February contains "The Politics which Made and Unmade Rome," by President C. K. Adams, LL.D.; "The Politics of Mediæval Italy," by Prof. Philip Van Ness Myers, A.M.; "The Archæological Club at Rome," James A. Harrison, LL.D., Lit. D.; "Life in Mediæval Italy," by the Rev. Alfred J. Church, M.A.; "The Story of Rienzi," by George Parsons Lathrop; Sunday Readings, selected by Bishop Vincent; "Economic Internationalism," by Richard T. Ely, Ph.D.; "Moral Teachings of Science," by Arabella B. Buckley; "The Works of the Waves," by Prof. N. S. Shaler; "Traits of Human Nature," by J. M. Buckley, LL.D.; "Browning," by Oliver Farrar Emerson; "Modern English Politics and Society," by J. Ranken Towse; "English Critics and Essayists," by Prof. W. M. Baskervill, A.M., Ph.D.; "How Sickness Was Prevented at Johnstown," by Dr. George Groff; "The Poetry of the Civil War," by Maurice Thompson; "Trusts and How to Deal with Them," by George Gunton; "The Oak," by Lucy C. Bull; "William Hickling Prescott," by W. W. Gist; "The Universal Abolition of Slavery," by Edmund Plauchut; "The Society of Christian Endeavor," by the Rev. F. E. Clark, D.D.; "Divorce in the United States," by Oliver Cornell, and the usual attention is given to the Editorial Department and to the C. L. S. C. Department.

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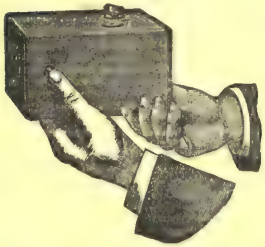
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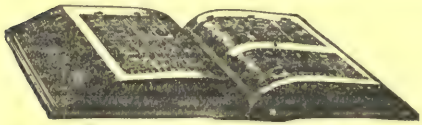
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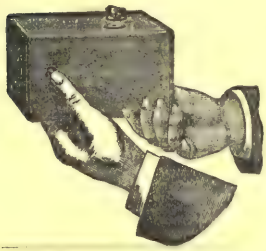
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residence. While there I became acquainted with Mr. Francis Hamilton, W. S., son of a former factor for his grace, sole banker, perpetual provost of the burgh; in short, "Wee Duke." Nothing delighted my aging friend so much as to have around him in the evenings two or three of the older residenters, and over a modest glass of toddy recall with them the scenes and incidents of their youth. A few of these reminiscences now recur to my memory, and I jot them down for NOTES AND QUERIES.

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NOTES.

SOME SCOTTISH REMINISCENCES.

Some fifty years ago, I went to reside near the ancient burgh of Hamilton, where the dukes of that ilk have their palatial residence. While there I became acquainted with Mr. Francis Hamilton, W. S., son of a former factor for his grace, sole banker, perpetual provost of the burgh; in short, "Wee Duke." Nothing delighted my aging friend so much as to have around him in the evenings two or three of the older residenters, and over a modest glass of toddy recall with them the scenes and incidents of their youth. A few of these reminiscences now recur to my memory, and I jot them down for NOTES AND QUERIES.

CURIOUS BIRTH INTIMATION.

The announcement of any important local birth was wont to be made by the burgh

bellman, who, parading his round and ringing his instrument at stated localities, announced in stentorian tones somewhat as follows: "O yes! O yes! This is for to let it be known that the wife of Deacon Fleming o' the Skinners is the lichtero' a braw lad-bairn this morning at 2 o' the clock, and freens and neebors are inveeted to come to his house in the Langgate this nicht to partake o' the groaning cheese and maut." What the groaning cheese was will be found in Ch. iii of "The Fortunes of Nigel;" the groaning maut was a plentiful supply of strong ale and other beverages which were drunk to the speedy recovery of the guidwife and the long life and prosperity of the "lad-bairn."

THE OLD JAIL.

The burgh jail, about the end of the last century, was in a very ruinous and insecure condition, and especially that portion of it in which prisoners for debt were confined, so that these detenues could with help of a rope make their exit through a dilapidated window, very much at their pleasure. To prevent unpleasantness, the jailer was wont to connive at his ward's occasional absences without leave, on the distinct understanding that they were to return as they had gone forth before he locked up for the night. One of these debt-prisoners was Davie Cockburn, a rough-and-ready, harum-scarum auctioneer and change-house-keeper in the neighboring clachan of Larkhall. One evening, Davie had gone out as usual, but falling in with good company chanced to oversit himself. On hearing the ten-o'clock bell he hurried back to his quarters, but, to his dismay, found the accommodating rope withdrawn. He proceeded to the front gate or door and rang the bell for admission. The jailer, Jack McCulloch, was in bed after his "night-cap," and in no mood to be disturbed. Putting his head out of an upper opening, he demanded who was there. "A friend," was the reply "on prison business." "On business!" exclaimed the jailer; "come back then in business hours," and slammed too the winnoch. Davie quietly trudged off to his home at Larkhall, where he met a warmer welcome and ensconced himself in bed beside his wife. Early next morning Jack, on discovering his loss, hurried off in trepidation to Larkhall, and knocking at Davie's door, demanded immediate entrance. "What are ye here for?" asked Davie sleepily. "On prison business." "Oh, then come ye back in business hours, after ten o'clock." Jack, to obviate esclanderie, was glad to temporize, and Davie returned to his comfortable bed, walking down to Hamilton and delivering himself up at 10 o'clock, according to fashion.

A WINDFALL.

Mr. Hamilton used to tell that his father had all his life been in the habit of taking tickets in the lotteries, whose profits went to aid in maintaining the war with republican France. His habits, however, of keeping almost open house so drained his means that he overdrew his account with the bank, and on an examination of the bank books, he was threatened with loss of position and exposure unless he made good the deficit. While he was in this case, there arrived one morning, at breakfast time, the announcement of the absolutely last British government lottery. He passed it to his wife with the remark that his lottery days were past. "Houts!" said the cheery wife, "ye have taken a ticket in every lottery since we were married; take you this one too." He took the sixth of a £20 ticket, which drew a prize of £20,000, his share of which enabled him to square his account with the bank and retain his office till his death.

THE TOWN BELL.

Hamilton was presented in the last century by Lady Anne Hamilton with a town and church bell, which had the reputation of being the finest in the country. Geordie Lang, sexton and beadle, was one of the laziest mortals in the burgh, and was in the habit of entrusting the ringing of it to boys. These were too weak or unskillful to pull the rope with effect, and either agitated the clapper with their hands or struck the bell on the inside with a stone. On one occasion the substitute bellman came down to Geordie in the churchyard with the placid remark: "Geordie, ye'll need to come up and mend

the bell; I hae riven 't wi' the stane." But Geordie could not "mend the bell." It was cracked from margin to roof, and so remained for far over half a century, giving forth a miserably meagre cracked ring, in woeful contrast to its former glorious boom. It is now, I believe, recast.

THROWING THE STOCKING.

"Penny" or "Pay-weddings" were usual in Scotland down into this century. When two persons of the working class were united all were free to attend the marriage, which was usually celebrated in the village schoolroom or a farmer's barn. After the dancing had gone on for a while, and abundance of whisky had been circulated, a collection was made to give the young pair a start in life. When they retired, they were followed to their home by the whole party, who, after an interval to allow of their undressing and going to bed, invaded their chamber and saw them "bedded." The bride, who had kept one stocking on, then drew it off and cast it among the crowd. This was a signal for the guests, and immediately a struggle ensued, joined in by both young men and women, to get possession of the stocking, the captor being the person to be first married.

J. H.

THE LEGEND OF THE PHŒNIX.

As Ovid says, although most beings and things have their origin in other individuals of their own species, there is one remarkable exception to this general law—a miraculous bird, that reproduces itself, called the Phœnix. According to a belief which Herodotus heard expressed at Heliopolis, the City of the Sun, in Egypt, this bird visited that place once in every 500 years, on the occasion of its father's death, and buried him with peculiar ceremonies in the sanctuary of Helios, having come a long distance for that purpose.

It was supposed to have its dwelling in the wilderness of Arabia. It subsisted, not like other birds, on flowers and fruit, or corn and grass, but on drops of frankincense, and odorous gums and aromatic juices. When its allotted term of life had reached completion (in the judgment of most writers a period of 500 years, though others make it as long as 1000 years), it thus prepared its own death-bed: Having selected a spot well adapted to its purposes, with its talons and crooked beak it constructed for itself a nest in the spreading branches of a holm-oak, or on the top of a quivering palm; in this nest it strewed cassia, and with ears of sweet spikenard and cinnamon, bruised with yellow myrrh, it heaped up a funeral pyre, on which it lay down, and dying, breathed out its life in the midst of sweet odors.

It was claimed by many who seemed to have an intimate knowledge of the bird, that in its bill were fifty tiny orifices, which continued to its tail, and that singing a melodious dirge through its fifty organ pipes, it flapped its wings with such velocity as to kindle the spices on which it rested, and thus expired in flames.

Byron has described the process when he says:

> "Glory like the phœnix midst her fires,
> Exhales her odors, blazes and expires."

From the ashes, or mouldering flesh, of this dead bird there now appeared a little worm, which shortly developed into another Phœnix, destined to live as long as its parent.

The first care of the young bird, as soon as it was fledged and able to trust its wings, was the performance of its father's funeral rites. This was not undertaken rashly. It first collected a quantity of myrrh, and, to try its strength, made frequent excursions with a load on its back.

Herodotus confesses that the next stage of the proceedings seems to him "to be incredible." With the myrrh it has amassed, the Phœnix now forms a ball, like an egg, as large as it can carry; this ball it hollows out, and in the opening thus formed it places the ashes of its dead parent, carefully sealing the aperture with a fresh plastering of moist myrrh, and "when this is done the ball weighs exactly the same" as before the interment, at least, so they told Herodotus. The ball being deposited in the nest, the young Phœnix now lifts the whole structure, comprising its own cradle

and its father's sepulchre, upon its back, and begins its long flight from Arabia to Egypt, where its appearance is the signal for great demonstrations on the part of the inhabitants.

It was attended in its flight, Tacitus tells us, by a group of various birds, "all attracted by the novelty, and gazing with wonder at so beautiful an appearance," and if we are to trust the description of its aspect which Pliny has left us we can well understand the splendor of its appearance. In size and bulk it resembled an eagle; its head was finely crested, and its plumage was of the most gorgeous character; its neck covered with feathers of gold, and the rest of its body purple except the tail, which was white intermixed with carnation, and its eyes sparkled like stars.

Having reached the City of the Sun, it now laid its burden down before the altar of Helios, and disappeared as mysteriously as it had come.

The legends connected with the Phœnix vary in some of their details, but agree in the statement that there was only one bird living at a time. Herodotus, though he admits he never saw one, was quite ready to grant the fact of its existence, as were most of the old historians and naturalists. The first writer who took elaborate trouble to disprove the existence of such a bird was Sir Thomas Browne, who, in 1646, published his "Vulgar Errors," wherein he declared that "we dare not affirm there is any phœnix in nature."

This learned author, in the most serious manner, proceeds to make all the ancients express very strong doubts on the subject; he finds the passage in the Psalms where the bird is mentioned, the result of a misapprehension on the part of the translators, who did not know that the Greek word *phœnix* means a palm tree. (Whereas, Pliny distinctly states that the palm tree received its name *phœnix* from the Phœnicians, because when burnt down to the very root, it naturally rose again fairer than ever. Floro says the phœnix tree was the *rasin* in Arabia, and that only one was known upon which the bird perched.) Then Browne explains away a like passage in Job in the same manner, concluding with the assertion that "the unity, long life and generation of this ideal bird are all against the existence of it."

A few years later, he was replied to by Alexander Ross, who, as seriously, argued the matter from another point of view, saying, in reference to the infrequent appearance of the Phœnix, that "his instinct teaches him to keep out of the way of the tyrant of creation—man—for, if he were to be got at, some wealthy glutton would surely devour him, though there were no more in the world."

The several eras when the Phœnix has been seen in Egypt were fixed by tradition. The first, we are told, was in the reign of Sesostris; the second in that of Amasis; the third in that of Ptolemy Philadelphus; the fourth, according to Dion Cassiŭs, as a presage of the death of Tiberius, but Tacitus refers it to Egypt and the Empire of Tiberius, and Pliny to the consulates of Quintus Plaucius, A. D. 36, and fifth, in 334, A.D., during the reign of Constantine.

These dates being assumed as correct, a Phœnix cycle consists of 300 years, and it has been conjectured from late mythological research, that the Phœnix is a symbol of this period, the conclusion of which was celebrated with a solemn sacrifice, in which the figure of a bird was burnt.

It has been thought by others to signify an astronomical period, a theory which finds support in the Phœnix decorations on the ceilings of the Memonium. A southern constellation is known as the Phœnix, from a fancy that the thirteen stars which compose it form a figure in shape like that bird.

The Phœnix has given its name to a famous park in Dublin (see p. 177); to the former Drury Lane Theatre in London, and innumerable institutions of all kinds. The Phœnix Club of Brasenose College is so called because the association is never allowed to die out, vacancies being filled up as soon as they occur. The works of Skelton, Shakespeare, Milton, Moore, Byron and Dryden are filled with allusions to this mystic bird.

An old Anglo-Saxon poem is called "The Lay of Phœnix, King of Birds." The great "Book of Exeter," one of our oldest collections of English poetry, devotes much

space to the details of its story, and no one can have read "Sartor Resartus" without meeting Carlyle's favorite figure of the "Phœnix Death Birth." Poets and imaginative authors of every age have regarded the Phœnix as the emblem of immortality. The early fathers of the church employed it to illustrate the doctrines of the resurrection, and several of the Roman emperors used it on their coins to typify their own apotheosis, or revival of the Golden Age under their rule. From its associations with alchemy, the Phœnix was used as a sign over chemists' shops. Paracelsus and other renowned alchemists used it as the symbol of their vocation.

The myth is doubtless of Eastern origin, as similar stories of marvelous birds occur in the literature of Eastern countries; in Persia we have the legend of the bird Simorg, and in India that of the bird Semendar. The Phœnix myth is an extremely interesting one, and it will enjoy the immortality of the bird itself so long as there are fire-insurance companies in the land.

CURIOUS BEQUESTS.

It is said that at Coleraine, Mass., there stands a house which was originally built for the accommodation of disembodied spirits. A spiritualist left money by will for the erection of this house. I never heard that the house was ever haunted. I am informed that it has latterly been occupied by one or more families.

A few miles north of Coleraine there is a town called Halifax in Vermont. An eccentric farmer, who professed to believe in transmigration of souls, left a sum of money for the construction of comfortable burrows for woodchucks (ground-hogs, or marmots). He further declared that he expected to occupy one of the holes in woodchuck form. After his death the holes were constructed according to his directions. You can find here and there a rustic fellow who professes that he has seen an enormous old ground-hog in the vicinity, which animal, of course, is the representative of the founder of the bequest.

N. T. R.

QUERIES.

Senator Carpenter's Epitaph.—Can you procure for me a copy of the epitaph on the late Matthew Hale Carpenter, written by the Hon. Jeremiah S. Black, of Pennsylvania? A. G. C.

MERCHANTVILLE, N. J.

Through the courtesy of Hon. Chauncey F. Black, we are enabled to print the following:

MATTHEW HALE CARPENTER.

The most accomplished orator of his
day and generation,
He addressed no audience
that he did not charm,
and
Touched no subject that he did not adorn.
First among senators and foremost of
statesmen,
He was mighty in word and in deed.
True to his country and his conscience,
His public career was
as stainless as it was lofty.
He was worthy to stand
as he did
At the head of the legal profession,
because he was
Profoundly versed in its learning,
A thorough master of its practical rules
and
irresistibly powerful in forensic debate.
Yet his family and all his associates,
including the rivals he surpassed,
are apt to overlook his shining talents
as they recall the generous kindness
of his heart,
and
admiration of the great jurist,
the eloquent advocate,
the brilliant senator,
the matchless political leader,
is lost to them and swallowed up
in personal affection
for the Man.

Clelia.—Will you give me a brief account of the Clelia who figures in early Roman history or legend? ETHYL.

CAMDEN, N. J.

Clelia, one of the *gens* Cœlia, according to Livy (i, 30), came from Alba, where her ancestors had reigned. She was delivered to Porsenna as a hostage (*circa* 507 B. C.), but succeeded in returning to Rome at the head of her comrades by swimming her horse across the Tiber.

The Consul Valerius, however, forced her

to go back to Porsenna, who, charmed by her bravery, sent her away laden with gifts which included a splendidly caparisoned horse. The Romans commemorated her valor by erecting in the *Via Sacra* an equestrian statue in her honor.

Crone.—Is the Scandinavian word *kone, kona,* identical with the English word *crone?*

E. L. S.

DOYLESTOWN, PA.

No. The English word *crone* is from the French *carogne* or *charogne,* which is a term of contempt applied to women. The French word is derived from the Latin *caronia, caro,* flesh, *cf.* our word *carrion,* used by Shakespeare in the sense of persons—"old, useless carrions."

G. Sand says: "Ma *carogne* de femme s'est mis dans la tête que tu en contais à ma fille."

White Poet.—Who was called "The White Poet?" G. A. A.

NORRISTOWN.

Olaf, an Icelander, nephew to the more celebrated Snorri Sturluson, was so called.

Ποῦ στῶ.—Will you kindly acquaint me with the significance of the words *pou sto* as used in Tennyson's "Princess." They occur in the third section (on page 191, of the edition issued by the Arundel Printing and Publishing Co., New York), in this sense:

"Tho' she perhaps may reap the applause of Great,
Who learns the one pou sto whence after hands
May move the world, tho' she herself effect
But little," etc.

WESTON C. BOYD.

PHILADELPHIA, PA.

The words mean a place to stand, and the reference is to the statement of Archimedes that with a proper fulcrum and long enough lever he could move the earth.

REPLIES.

Fire Game (Vol. iv, p. 163).—I regret I cannot authoritatively determine "the game" by which the Abbey of Corbey or St. Gall was set on fire, but the following hints may aid your correspondent, G. F. F., in getting on the trail of it. The abbey, we learn from the Introduction to "Anne of Gierstein," was built on the site where the "Frei Feld Gericht," or Free Field Court, of Corbey was held in pagan times, under the supremacy of the priests of the Evesburg, the temple which contained the Irminsule or pillar of Irmin. The religion of the Kelts and Teutons of that remote period consisted in the adoration of the powers of nature, especially of the sun, as the source of life, and of its emblem, fire, and their rites were symbolical of this worship. At the village of Lossiemouth, Morayshire, Scotland, some of these rites are still perpetrated annually at (I think) the summer solstice, when a sort of festival is celebrated called the "burning of the Clavy," the chief rite consisting in setting fire to a disc or wheel which is then "rolled down hill while the young men leap through it," suggesting to the Biblical student the "passing through the fire to Baal." In the Semitic Baal some fancy they recognize the Keltic divinity Bel and the Teutonic Balder. Whether these names are synonymous or not, certainly their worship was nearly akin, the god Bel being still commemorated in the Scottish word beltane (bel-teine, Bel's fire), a festival anciently celebrated in the beginning of May. Now was "the game" by which the monks set fire to the abbey anything more than a lingering relic of the old fire worship, akin to the Morayshire Clavy? I regret I have no adequate authorities at hand to enable me to answer G. F. F.'s query more satisfactorily.

J. H.

Cant of Patriotism (Vol. iii, p. 150).—One of the most telling stories ever uttered in either House of Parliament was made by Lord John Russell when Sir Francis Burdett, after turning from Radical to Tory, thought proper to sneer at the "cant of patriotism." "I quite agree," said Lord John, "with the honorable Baronet that the cant of patriotism is a bad thing. But I can tell him as worse, the recant of patriotism, which I will gladly go along with him in reprobating wherever he shows me an ex-

ample of it." See Jenning's "Anecdoted History of Parliament," page 264.

G. D. W. V.

TRENTON, N. J.

REFERRED TO CORRESPONDENTS.

Authorship Wanted.—*These are the men, etc.*—

"These are the men—
The men who cleave with sturdy stroke
A fallen giant's heart of oak,
Now build for life, and life's demands,
And fill with bread the waiting hands."

There is nothing lighter, etc.—

"There is nothing lighter than vain praise."

Beside each fearful soul, etc.—

"Beside each fearful soul there walks
The dim, gaunt phantom of uncertainty,
Bidding it look before, when none may see
And all must go."

Traveler, what lies over the hill? etc.—

"Traveler, what lies over the hill?
Traveler, tell to me,
Tip-toe high on the window-sill,
Over I cannot see."

Only a woman, etc.—

"Only a woman knows a woman's need."

Hearts that are great, etc.—

"Hearts that are great are always lone,
They never will manifest their best;
Their greatest greatness is unknown;
Earth knows a little, God the rest."

'Twas God the Word, etc.—Who wrote the well-known lines:

"'Twas God the Word that spake it;
He took the Bread and brake it," etc.?

They are ascribed to Queen Elizabeth in Baker's "Chronicle," 329; quoted by Heylin, and by Luckock in his "Studies in the History of the Prayer Book," 118; they are in Donne's "Poems," Little & Brown's edition, p. 196, slightly changed in form; but that edition ascribes to Donne several poems which he never wrote, besides omitting many which he did write. S. W. S.

King of Slops.—Who was called the "King of Slops," and why? R. R.

BALTIMORE, MD.

Ground-hog Case.—Please answer the following query: What is the origin and exact meaning of the saying, "A ground-hog case," or, "A case of ground-hogs?"

H. J. W.

PEORIA, ILL.

COMMUNICATIONS.

Nicknames of Cities (Vol. iv, p. 23, etc.).—Erie, Pa., Gem City of the Lakes; Augusta, Ga., Fountain City.

A Cipher, etc. (Vol. iv, p. 113).—

You o a o, but I o thee;
O, o no o, but O, o me.

And, O, let my o thy o be,
And give o o I o thee.

This she translated as follows:

You sigh for a cipher, but I sigh for thee,
O, sigh for no cipher, but O, sigh for me.

And O, let my cipher thy cipher be,
And give sigh for sigh, for I sigh for thee.

Fingers Before Forks.—Erasmus, of Rotterdam, who knew a great deal about mediæval manners, said in 1539: "Take what is offered you with three fingers, or hold out your plate to be served. There are persons who no sooner sit down to the table than they stick both hands into the platter. A person ought, however, to receive on his plate what he cannot take with his fingers." In 1544, Monseigneur della Casa, Bishop of Benevent, wrote a book on etiquette, entitled "Galathea," which in 1598 was translated into French by Jean de Tournay. In this book the Bishop says:

"It hardly seems proper that a man should wash his hands in public. That should be done by every one in his private chamber. Nevertheless, when a man dines out, he must wash his hands in company, even if they are not dirty, in order that the other guests may be assured that only clean hands are thrust into the platters."

"A well-bred man," he says in another place, "must avoid greasing his fingers at table in order that the tablecloth may not become dirty, to the disgust of all present. To rub the hands clean with bread seems

also to be a rather disgusting custom." Brantome, who wrote much concerning women and politeness at the court of the Valois, also tells many stories about how fine ladies fished about in the platters with their fingers in search of tid bits.

Even in those days, however, there were not a few very fastidious persons who objected to covering their hands with grease and gravy every time they took a bite. Many wore gloves at table. Sable de Castiglione tells about a nobleman with whom he lived twelve years, and who in all that time only ate once without gloves. WIFE OF BATH.

The Orthography of "Alleghany."—Jacques W. Redway, in *Science*, says: "This name appears in several forms, all of which are in common use; and it goes without saying, that in each particular locality there is a disposition to insist on the local orthography of the word. Thus, in the city and the county in Western Pennsylvania, 'Allegheny' is the form officially recognized. In the county of New York, 'Allegany' is the adopted form. The range of mountains, however, almost always appear under the form 'Alleghany.' I know of but one exception to this custom; namely, that of the Engineer Department of the Pennsylvania Railroad; there the range appears as 'Allegheny' in all official documents.

"In looking up the history of this word, I found nothing authoritative bearing upon the subject in the literature of the State Geological Survey; but a search among the earlier maps of the State throws light on the subject, a number of which were placed at my disposal through the courtesy of Mr. W. Y. MacAllister, of Philadelphia.

"On Adlum and Walter's map, 1790, the name appears in one form only, 'Allegany.' On Reading McDowell's map, 1792, it appears as 'Allegheny' mountains and 'Allegany' river. On Morris' map, drawn by Barnes, 1848, 'Allegheny' is the form used for both river and range.

"The first and only early map on which I could find the more common form, 'Alleghany,' is in Mitchell's 'Atlas,' edition of 1853. These maps were drawn by Mr. Young, and it is more than likely that the same form appeared on previous editions of this atlas. It is only a matter of justice to say here that Mr. Young was the real author of Mitchell's 'Geography' and 'Atlas.'

"Thus it seems that the earliest authorized form of the word is 'Allegany.' When, however, 'Allegheny' was adopted, it was evidently the intention to preserve the long sound of *a* by the French *e;* but, in order to avoid softening the preceding guttural consonant, *h* was interpolated, thereby converting 'Allegany' into 'Allegheny.' Subsequently, when the *a* was again restored, the *h* was needlessly left in the word—needlessly because there would be no probability of a guttural becoming softened before *a*. It is evident, therefore, that while the change to 'Allegheny' may be considered of questionable propriety, the now recent form 'Alleghany' is an unauthorized monstrosity."

Oxford (Vol. iv, pp. 143, 167).—In spite of the apparent leaning of the "Encyclopædia Britannica" towards the derivation of Oxford noted by N. S. S. (Vol. iv, p. 167), I am still inclined to the opinion that the word is derived from a Keltic root, meaning "running stream," and that the root is probably a modified form of *uisge* or *wysg*, originally "water of life" (cf. *eau de vie*). The modifications of this root may be reduced to two forms, and one or the other appears in nearly one hundred names in the British islands. In one form the sounds of the initial letters have been retained; in the other, the final letters. Thus, the first form appears in the *Wisk*, in the *Use* and in *Ouse*, *Ous*el, *Ouse*burn (the clearing on the river), *Wish*, *Wash* and *Wis*beach. *Ose*ney, as is stated by N. S. S., is the island in the Ose, near the present city of Oxford. On the continent, this root appears in the names *Oise*, *Wese*r and *Is*er. The second form of the root appears in such names as *Ax*, *Ex*, *Exe*, *Esk*, *Usk*, *Ux* and *Ox;* it also is softened to *Eis*, *Es* and *Isis*. We find it in such names as *Ax*minster, *Ux*bridge, *Exe*ter, etc., and in *Ox*berg, *Ox*ton, *Ox*by and *Ox*borough (the borough or burgh near the *Is*sy). The softened form occurs in Tham*es* itself, which is only *tam isis*, the "broad stream" (it formerly extended in width as

far as Sydenham Hills), and even to this day the upper stream is often called the *Isis*.

Now, in the foregoing names, the idea that the prefix *ox* has anything to do with *oxen* is hardly tenable. Moreover, any fording place would be a fording place for oxen, and if the word in this sense occurred once, it would undoubtedly occur many times. There are scores of place names ending in *ford*, but in no other instance do we find an *ox*ford. Indeed, the only genuine oxford I know of is the Bosporus (*Βοῦς* an ox, *πόρος* a ford), and even this derivation may be questioned. I am also aware that the ox (as an animal) is emblazoned in the coat of arms of the University, but it is equally true that the average herald was not necessarily an authority in etymology.

Rather singularly, Phœnix Park in Dublin has no connection with the traditional bird (see *ante*, 172); it is a corrupted form of *fion uisge*, the "clear water," and was so named from a spring formerly existing there.

J. W. REDWAY.

The Languages.—The Emperor Charles V, who was a fine linguist, once said: "We should speak Spanish to the gods," "Italian to the ladies," "French to men," "German to soldiers," "English to geese," "Hungarian to horses," and "Bohemian to the devil." T. L. O.

WEST CHESTER, PA.

Youngsters' Verses (Vol. ii, p. 45; Vol. iv, p. 153).—John Selden carved a Latin distich, when ten years old, upon the lintel of his father's cottage:

"Gratus, honeste, mi, non claudar, inito sedeque;
Fur abeas; non sum facta soluta tibi."

"Honest man, thou art welcome to me:
I shall not be closed; come in, and be seated.
Begone, thief! I am not open to thee."

QUI TAM.

GERMANTOWN, PA.

Rhymed History of England (Vol. iv, p. 117).—Harding's "Metrical Chronicle of England" (fifteenth century) may be placed in this list.

The River Wye (Vol. iv, pp. 72, 117, 143).—The notes (supposed to be by Selden) to Drayton's "Polyolbion" say of this name Wye: "So called in the British, of her sinuosity or turning." QUI TAM.

GERMANTOWN, PA.

Maize.—According to Prince's "New England Chronology" (July 2, 1621), the Indians about New Plymouth called their bread *maizum*. They may have adopted this word from the white colonists. G.

Good Wine Needs no Bush (Vol. i, pp. 195, 240, 260, 286).—That holly, instead of ivy, sometimes formed the vintner's bush may appear from a line found in Thomas Watson's commendatory verses prefixed to Whetstone's "Heptameron of Civill Discourses" (1582):

"The holy Bush may wel be sparde where as the Wine is pure."

G.

Whiffet (Vol. iv, pp. 69, 142).—I have no doubt that *whiffet*, a small dog, is the same as *whiffet*, a little whiff or puff. Precisely similar is the case of *fice*, or *fyce*, which originally meant a puff, whiff, a foul odor; but in the Western and Southern States it generally means a little dog, a cur. It was no doubt at first applied to dogs as a term of contempt. I imagine that *whippet*, a running dog, may be *whiffet* modified in form under the influence of the verb *whip*, to move nimbly. WARDOUR.

PENNSYLVANIA.

Brat (Vol. iv, pp. 88, 118, 130, 154).—Is not "brat" a participial derivative of the verb "brood," having the sense of to "hover." I have certainly seen it thus used, but I cannot recall either the passage or the author. Both the Anglo-Saxon word "bredan" and the Teutonic form "brut" would permit a participial form "brat." Moreover, the idea of moral deterioration which the meaning of the word implies has a parallel in a large number of similiar Anglo-Saxon words. I have never yet seen a passage in which the meaning of the word could be connected with the Keltic "brat," a rag. TROIS ETOILES.

Pie at Breakfast (Vol. iv, p. 135).—Having lived many years in New England, I will state as a result of my observations on the point in question, that pie eating at breakfast is not uncommon among the families of such prosperous New England farmers and respectable mechanics as make no pretentions to style. People who profess or possess much social culture of course discard the practice. I have seen custard pie served at tea also. BALBUS.

PHILADELPHIA, PA.

Knights Templar (Vol. iii, p. 296; Vol. iv, p. 144).–Why is "Templar Knights" more correct than "Knights Templar?" We say "letters testamentary," "bishops suffragan," "letters patent," "letters dimissory," etc., the very inversion of the usual order of the noun and adjective adding a kind of dignity to the expression.

Again, we say, "knights hospitalers" and "knights bachelors" (or bachelor), but never "knights hospitaler." I contend that we may say either "Knights Templar" or "Knights Templars," with perfect correctness. The *jus et norma loquendi* rests with custom, or usage, and with that only. N. S. S.

GERMANTOWN.

Conundrum.—I never heard of a good or plausible etymology for this word. I suspect that it is of South Indian origin. We find such names as *Trivandrum*, *Chellumbrum*, in that region. Will not some Tamil or Telugu scholar search for a Dravidian origin for this word. An English lady, writing from near Madras (no date preserved for the letter), says, in describing a native dinner: "He sent us, besides his own messes in native fashion, in brass trays lined with leaves, and a different little *conundruu* on each leaf, pillows, * * * and cakes made of cream, pepper and sugar." F. S. F.

The Bitter End (Vol. iii, p. 177; Vol. iv, p. 90).—In both the "New English" and "Century" dictionaries a nautical origin is assigned to this expression. TYRO.

EW JERSEY.

Sherry Cobbler (Vol. iv, p. 135).—The "Century Dictionary" compares this name to that of the old-fashioned "cobbler's punch," a kind of drink. I imagine that originally the "cobbler's punch" was a kind of awl, whose name was transferred to the drink from its pungent quality. I do not, however, mean to suggest that this was the origin of the ordinary name *punch*, for a mixed alcoholic beverage. OBED.

MASSACHUSETTS.

Lockram (Vol. iv, pp. 32, 71, 84, 118).—M. R. Silsby's excellent quotation from Henry VIII's statute seems to settle the point that the word *lockram* is derived from *Locrenan*, in Brittany. "Made in Brytayne in the partes beyond the sea," must mean *made in Brittany*. But *doulas*, if named from *Doullens*, does not fit the case so well, since *Doullens* is in Picardy, and not very near the limits of Brittany.

ILDERIM.

Jamaica (Vol. iv, p. 77).—This name is said to have originally signified "The Isle of Springs." TYRO.

Ooman (Vol. iv, p. 66).—I have often heard *ooman* for woman, in New England. I have heard a Yorkshire immigrant of forty years' residence here pronounce it *hooman*.

S. S. T.

NEW YORK CITY.

Gerrymandering (Vol. ii, p. 232; Vol. iii, p. 261).—I once lived in the original gerrymander or salamander-shaped district in Essex county, Mass.; we always sounded the *g* hard, as in *go, get*. I have known in my time persons of the name of Gerry; they pronounced their name with the same hard sound. COBALT.

CONNECTICUT.

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 287, 321; Vol. iv, pp. 57, 93, 96, 105, 138, 168).—The Emperor Valentinian kept as household pets in his palace at Treves two she bears, Innocentia and Mica Aurea, which were popularly believed to be fed on

human flesh (*Atlantic Monthly*, February, 1890).

Famous Blind Men (Vol. iii, p. 209).—James Holman (1787–1857), a noted traveler; Giovanni Gonelli (1610–64), sculptor; Archbishop Wanchope, sixteenth century; Ambrose Fisher, seventeenth century, a commentator on the Prayer Book; Laura Bridgman; Blind Harry, a minstrel, fifteenth century; John Parry, a harper, d. 1739; James Gale, an English inventor; R. Lucas (1648–1715), a divine; Grotto, a poet (1541–85); Hugh James, a once noted physician; J. Stanley (1713–86), a musician; Mr. Herreshoff, the blind steam-yacht builder of Rhode Island.

Bowing in Church.—According to the "Europæ Speculum" (1599) of Sir Edwin Sandys (p. 17), Pope John XX granted a pardon of twenty years for every inclination of the head at the hearing of the name of our Lord. For the most part, genuflection replaces bowing (that is, if the worshiper be standing), in accordance with Phil. ii, 10, "that at the name of Jesus every knee should bow," a passage which few Protestants, if any, would regard as implying a command or as requiring literal fulfillment.

EUSTIS.

PENNSYLVANIA.

Conflicting Statements (Vol. iv, p. 136).—May we not consider that Trollope and Fanny Kemble each told the truth, and that Thackeray twice had his nose broken? Fractures of the nose in school-boy fights are not uncommon—*experto crede*—but they are not often serious in their results. The donkey may have finished the work begun by John Kemble. ILDERIM.

PENNSYLVANIA.

Bar in Place Names (Vol. iv, p. 151).—The name of Cape *Malabar*, in Massachusetts, is not kindred to that of Malabar in India. It appears to be the French *male barre*, "a bad bar," in the nautical sense. *Calabar* may possibly mean green coast, grassy or fertile coast; if so, the expression *Calabar coast* is a redundant one.

Killed by a Servant (Vol. iii, p. 318; Vol. iv, p. 105).—Christopher Marlowe is said to have been killed in a tavern brawl by one Francis Archer, a "serving-man" (see "Enc. Britannica," Art. "Marlowe"). W.

Isle of Dogs (Vol. iii, pp. 77, 106, 132). — Thomas Nash wrote a play called "The Isle of Dogs" (1597), which is supposed to be lost. G.

Parallel Passages.—Francis Meres, in the "Comparative Discourse of our English Poets," found in the "Palladis Tarnia" (1598), makes surprisingly free use of the "Arte of English Poesie" (1589) of George Puttenham, borrowing not only the facts, but the very language of the older work, with little modification. I do not know whether any critic or historian of literature has ever taken notice of this interesting, if not important fact. With your kind permission, Mr. Editor, I will in the near future give your readers a few instances of the borrowings I refer to. It is well known that the accepted belief in Puttenham's authorship of the "Arte of English Poesie" rests upon traditional, rather than documentary evidence. Yet it cannot be possible that Meres, and not Puttenham, wrote that work. The internal evidence is conclusive on that point. G.

Rhymed History of England (Vol. ii, pp. 8, 179; Vol. iv, pp. 117, 145).—"Warner, in his absolute "Albion's England," hath most admirably penned the history of his own country from Noah to his time, that is, to the reign of Queen Elizabeth. I have heard him termed by the best wits of both our Universities, "Our English Homer" (Francis Meres, in "Palladis Tarnia," 1598).

Cold as Charity (Vol. iii, p. 310) —"For all the Northern cloth that is woven in our country will scarce make a gown to keep charity warm, so she goes a-cold" ("The Great Frost" of January, 1608). "So cold is my charity, so defective in this

behalf, that I shall never think better of them," etc. (Burton's "Anatomy of Melancholy," p. 1, Sec. ii, Mem. 3, Subs. 15).

G.

BOOKS AND PERIODICALS.

THE midwinter (February) *Century* is notable among other things for the final installment of the Lincoln biography. The chapters include the "Capture of Jefferson Davis," "The End of Rebellion," and "Lincoln's Fame."

The frontispiece of the number is the enlargement of a small full-length photograph of Ralph Waldo Emerson, taken about 1859. The portrait is a very characteristic one, and gives the appearance of Mr. Emerson before a lecture audience. As an accompaniment to this picture there is a striking paper made up of Emerson's talks with a college boy. Mr. Woodbury, the "college boy," seems to have made very careful notes of Emerson's remarks to him, and we therefore have a valuable chapter from Emerson which would otherwise have been lost.

In this number is begun the publication of the artist LaFarge's letters from Japan, with illustrations prepared by the author. As might have been expected, Mr. LaFarge is a most keen observer, and every paragraph is full of that extraordinary sense of color which has given him his fame as an artist.

Two extremely timely papers are on what Milton calls "The Realm of Congo." The first describes a trip made by the United States Commissioner Tisdel, in 1884, and the second gives an idea of the Congo river of to-day. The latter is written by E. J. Glave, one of Stanley's former officers, who is mentioned several times in Stanley's last book.

Recent visitors to the French capital will be especially interested in Miss Balch's account, called "A Corner of Old Paris," of a visit to the Musée des Archives. This article is profusely illustrated with *fac similes* of signatures of famous Frenchmen, and by copies of old prints. Among other illustrations there is one, showing the Tennis-Court Oath (see AMERICAN NOTES AND QUERIES, Vol. ii, p. 308).

In the way of timely discussion, nothing could be more to the point than Professor Thorpe's paper in which he gives his reasons for thinking that Washington and Montana have made a mistake in their Constitutions; and Commissioner Roosevelt's defense of the "Merit System *versus* the Patronage System." Mr. Roosevelt clearly defines the two systems, and shows that the Merit System is thoroughly American. He also contradicts certain false statements made with regard to questions which candidates are asked.

Joseph Jefferson devotes a large part of the current installment of his autobiography to his reminiscences of Edwin Forrest, of whom four portraits are given—two of Forrest off the stage, and two in character. In addition to this, Jefferson describes his own first visit to London and to Paris.

THE *Book-Buyer's* second and final installment of prize questions is

16. In what book does Bertha Mason figure as a character?

17. From what poem is the line,

"Her heart is like a throbbing star?"

18. "With sudden and desperate tenderness, she threw her arms around him, and pressed his head against her bosom; little caring though his cheek rested on ——." The words necessary to complete the sentence are the title of the book. What are they?

19. "If you are in a genial, careless mood, who is better than such extemporizers of feeling and nature—good-hearted fellows—as Sterne and Fielding?" Who is the author of the foregoing?

20. Who is the author of this statement of the books which he read when a youth: "I read all of Bulwer's then published, Cooper's, Marryatt's, Scott's, Washington Irving's works, Lover's, and many others that I do not now remember?"

21. "Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety." Of what story is this youth the hero?

22. In what book is the character David Gamut found?

23. In what poem do these lines occur:

"Her mother only killed a cow,
Or witched a churn or dairy-pan;
But she, forsooth, must charm a man."

24. "All the literature of knowledge builds only ground nests, that are swept away by floods or confounded by the plough; but the literature of power builds nests in aerial altitudes of temples sacred from violation, or of forests inaccessible to fraud." Who is the author of this quotation, and where is it to be found?

25. "Every reader," an American author has said, "has his first book; I mean to say, one book among all others which in early youth first fascinates his imagination, and at once excites and satisfies the desires of his mind. To me this first book was the "Sketch Book" of Washington Irving. Who is the writer, and where is this preference recorded?

26. "The struggle for fame, as such, commonly ends in notoriety; that ladder is easy to climb, but it leads to the pillory which is crowded with fools who could not hold their tongues and rogues who could not hide their tricks." Who is the author of this, and in what book is it to be found?"

27. Of what English author, and by whom, was this written: "He has an admirable natural love of truth, the keenest instinctive antipathy to hypocrisy, the happiest satirical gift of laughing it to scorn. His wit is wonderfully wise and detective; it flashes upon a rogue and lightens up a rascal like a policeman's lantern?"

28. "What would we give for such an autobiography of Shakespeare, of Milton, even of Pope or Swift!" What autobiography is referred to, and who is the author of the sentence?

29. Who is the author of this remark: "In Boston, twenty years ago, a host could have brought together around his table nine men as interesting and cultivated as Paris or London would have furnished?"

30. What famous character in fiction records the fact that on opening his Bible, when in sore distress of body and mind, the first words that met his eyes were: "Call on Me in the day of trouble, and I will deliver, and thou shalt glorify Me?"

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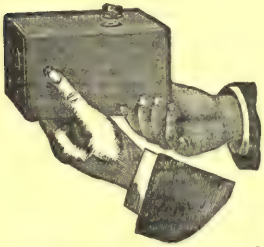
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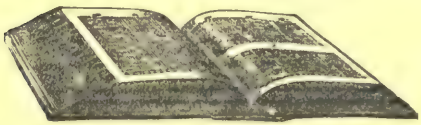
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NOTES.

CUSTOMS OF THE RING.

In the time of Pliny an iron ring set with adamant was given to the sweetheart as a pledge, the hardness of the materials employed being representative of the perpetuity of the engagement. Tertullian chronicles the use of gold betrothal rings, while Juvenal states that it was customary for a man to place a ring upon the woman's finger as a pledge of fidelity. Gold and the more precious metals have not always been employed in the manufacture of nuptial rings, some having been made of brass and copper. They were also decorated with emblematic devices, such as a key to denote the domestic authority conceded to the wife.

The Italians, always lovers of artistic ornamentation, used betrothal rings of silver inlaid with niello. The bezel was oval or circular, the shoulders of the hoop so formed

as to represent sleeves, from each issued a right hand, the hands being clasped. In Venice the giving of the betrothal ring was a public event.

The early English poets frequently refer to the wedding ring, one quotation being from Dryden's "Don Sebastian," written in 1690:

"A curious artist wrought them,
With joints so close as not to be perceived;
Yet are they both each other's counterpart.
Her part had Juan inscribed, and his had Zayda
(You know these names were theirs), and in the midst
A heart, divided in two halves, was placed.
Now, if the rivets of those rings, enclosed,
Fit not each other, I have forged this tye;
But if they join, you must forever part."

The natives of Malabar had a custom early in the present century which, for the peculiar use of the ring in the marriage ceremony, is very marked. The bride and groom being seated on a throne, the woman's neck and head were decorated with jewels and flowers. The groom's feet were washed with milk by a young relative, who also put a silver ring upon his toe. The groom, as if to return the compliment and go the young relation one better, decorates the attendant's finger with a gold ring, after which the ceremonies proceed.

Among the modern Greek peasants the wedding ceremony is one of much form and little solemnity, there being much which is allegorical in the performance. Two rings, a gold one and a silver one, are interchanged between the contracting parties, the ceremony being concluded by both drinking wine from one cup.

In the regular ritual of the Greech church, which is the prevailing worship in Russia, the betrothal ceremony was separate from the marriage and was conducted by the priest, who, after blessing a gold and silver ring, gave the gold ring to the groom and the silver ring to the bride, and repeated the form of the espousal, the rings being placed on the right hands of the parties. The groomsman then changed the rings in order that the bride would not feel the inferiority implied by the less costly material from which the silver ring was made, as well as to indicate the common ownership of property.

In Armenia the mother performs the pleasant duty of selecting a husband for her daughter, and as she selects some young fellow for whom she has a fancy, there is undoubtedly avoided much of the acrimonious discussion which usually occurs between a man and his mother-in-law. After the terms of marriage are agreed upon the bridegroom's mother accompanied by a priest and two matrons, visits the bride and gives her a ring as a token of espousal. They are afterwards married with a ring.

In Java, where marriage occurs at a very tender age, the courtship is carried on by the parents, the children not being allowed to interfere, and a ring is given the girl as an evidence that the engagement is binding.

In Iceland, a large ring, variously formed of bone, stone, jet, gold and silver, is used as a ratification of engagements. It is large enough to permit the groom to pass his four fingers and palm through it, in which hand he receives the bride's hand during the betrothal. Occasionally these ceremonial rings are placed upon the altar and there used. This may be a modification of an old custom prevalent in the Orkneys where the contracting parties joined hands through a perforation or ring in a stone pillar.

In Ireland many of the peasantry believe that marriage without the use of a gold ring is illegal, and at one town, at least, a person once kept wedding rings for hire. In Claddagh, at Galway, nuptial rings of very ancient patterns are found among the fishermen's wives, they having descended through many generations as heirlooms.

AMERICUS.

NEW ENGLISH DICTIONARY QUOTATIONS.

(THIRD INSTALLMENT.)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be

welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome, and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford." J. A. H. MURRAY.

OXFORD, ENG.

1626 cod (mud from rivers) 1680
1708 cod (*slang*, customer, fellow) 1708
1851 cod (Charterhouse pensioner) 1854
1581 codder (furrier) 1621
1690 codder (gatherer of peascods) 1730
1598 coddle, *v.* (fruit) 1800
1601 coddy 1601
code (cobbler's wax) 1485
1690 code (of laws)
1800 code (religious, practical)
1780 codger
1830 codification
1834 codify
1711 codille (in Ombre)
1596 codling (apple)
1840 codra (*Sc.* weight)
coe (miner's cabin) 1747
1665 coefficient, *a.* 1665
1784 coefficient, *sb.*
1681 cœliac, -al
1626 coemption (buying up) 1626
1676 coequate anomaly (*Astron.*) 1676
coerce, *v.* 16th and 17th *c.* quots.
1657 coerceate, *v.* 1657
1798 coercion (by legislation)
1642 coessentiate 1642
1756 co-estate 1798
1610 coetan (contemporary) 1610
1614 coetaneal 1611
1629 coetanean 1650
1662 coetaneity 1662
1818 coetaneously, -ness
1649 coetany, *a.* 1649
coeterne, *a.* 1550
1620 coeternize 1620
1626 cœur (cherry) 1626
1711 coextend, *v.* 1711
1623 coextension 1623
1800 coextensive
1679 coextensiveness 1679
1700 coff (game) 1700
1704 coffaw, -oy (a stuff) 1710
1601 coffee
1615 coffee-house
1785 coffer (in *Surveying*) 1800
1725 coffer, *v.* (to twist, warp) 1725
1805 coffer-dam
1868 coffered
1785 coffering (*Engineering*) 1790
coffin (of printing press)
coffin (*Mining*)
coffin, *v.*
1720 coffin-bone
1640 coffin-ship
1864 coffle (chained gang of slaves)
1883 cog (cogwheel)
1598 cog (loaded die) 1598
1856 cog (*Building*)
1856 cog-hold (*Building*)
1856 cog oneself forward
cog in, *v.* (foist in) 1640
1690 cog, cogue (*Sc.* wooden vessel)
1781 cogence
1690 cogency
1774 cogenial 1774
1662 cogenite 1662
1659 cogent
1807 cogged (dice)
1839 cogged (wheel)
1549 coggell (part of bridle) 1549
cogger (of dice) 1600
1756 coggle, *v.* (totter) 1756
coggledy (*Miss Edgeworth*)
1821 coggly (shaky)
1678 cogitability 1678
1678 cogitable
1729 cogitabundation 1729
1770 cogitabundity 1770
1627 cogitabundous 1627
1759 cogitancy 1759
1681 cogitant, -ly 1681
1700 cogitate
1722 cogitativity 1722
1831 cogitater, -or 1831
1797 cogniac, *sb.*
1700 cognete
1846 cognate language
1754 cognate, *sb.* (person)
1865 cognate, *sb.* (word, etc.)
1816 cognateness
1752 cognatic
1839 cognation (relationship through females)
cognis
cognite, *v.*
1819 cognition (that which is cognized)
1589 cognitive
1880 cognitor
1820 cognizant, *a.*
1836 cognize
1663 cognomen
1700 cognominal, *a.*
1646 cognominal, *sb.* 1646
1609 cognominate, *v.*
1623 cognomination
1600 cognosce, *v.* (*Sc.* try judicially) 1700
1800 cognosce, *v.* (of an idiot)
1649 cognoscent (cognitive) 1649
1650 cognoscible
1845 cognovit (*Law*) 1845
1756 cogwood tree 1756
cohabitant (dweller near) 1700
1710 cohabitant (dweller in same house)
cohabitate, *v.*
1610 cohere
1695 cohesion
1672 cohesion (*Botany*)

1790 cohesive
1879 cohesiveness
1668 cohibitive 1668
cohibitor
1641 cohobate
1689 cohonestation 1689
1725 cohorn
cohort, *v.* (exhort) 1481
1796 cohosh (plant)
1746 coignage (corner-work of buildings) 1746
1602 coign of vantage
1566 coil, *sb.* (bustle, tumult)
1626 coil, *sb.* (*Naut.* of rope)
1800 coil, *sb.* (of serpent, steam pipe, etc.)
1862 coil, *sb.* (of a gun) 1862
coil, *v.* (beat, thrash) 1600
1800 coil, quoil, *sb.* (of hay) 1828
1611 coil, *v. trans.* (to wind into coils)
1823 coil, *v. refl.*
1800 coil, *v. intr.*
1691 coil, *sb.* (pen for poultry) 1691
1828 coil, *v.* (to put hay into cocks) 1828
1839 coinable
1800 coinage (word coined)
1657 coincidate 1659
1700 coincide
1800 coincidence (concurrence of events)
1800 coincidental
1826 coincidently
1626 coindicant 1626
1623 coindicate 1623
1601 coist (pigeon) 1616
1576 coistrel (groom) 1576
1578 coite, *v.* 1578
coiture 1646
1674 coke, *sb.*
1804 coke, *v.*
1567 cokes (fool) 1699
1743 Coke-upon-Littleton (drink) 1743
1646 colament 1646
1878 cola-nut
1559 colander, *sb.*
1862 colander, *v.*
colaphize, *v.* (slap, cuff) 1483

ANEGADA.

The island of Anegada is one of the strangest of all the strange places in the world. It lies near the north-eastern angle of the main chain of the West Indies, and differs from all the other islands near it in being flat and low, the neighboring isles all being steep and mountainous. It is nine miles long and two miles across, and lies so low that in heavy gales the sea makes a clean breach over the lower portions of it, whence its name; for *anegada* is the Spanish for "drowned island." In 1881 it had 719 inhabitants, of whom only three were white people. Its population is noted for idleness, and the main occupation for many years was wrecking—for an extensive and very dangerous coral reef surrounds the island, and once gave it a very melancholy notoriety. But since the establishment of the lighthouse on the island of Sombrero (forty-seven miles to the eastward), there have been few, if any, wrecks on Anegada, since the main cause of the shipwrecks was the constant and swift current which sets upon the island from the east. Accordingly the natives are now not often aroused by the cry of "a vessel on the reef"—the only call which in the old days would arouse them from their almost perpetual inactivity. In fact, they are about the laziest people in the West Indies, although that is saying a great deal. Anegada used to be covered with underwood—notably of the kind called sea-side grape, which here is particularly rich in the valuable gum called Jamaica Kino. Anegada is the home of very numerous and singular tropical plants; but it is perhaps rather more noteworthy for its immense numbers of mosquitoes, gallinippers and scorpions, not to speak of venomous and other reptiles. The surrounding seas are rich in scale and shell-fish of many kinds. Among its singular birds the flamingo is one of the most numerous species; and most of the ponds are the abode of ducks which, on the approach of man, rise and fill the air with their clangorous cries. It is not an easy matter to reach the island. A few years ago an attempt was made to open mines upon it, but nothing came of the effort but disappointment and loss. Among the many disagreeable features of life in this hot and steaming climate is the presence of large salt ponds which in the dry season give out an intolerable stench; and the same ponds in the wet season sometimes fill up with singular rapidity and flood a considerable part of the island. When Schomburgk was on Anegada many years ago there was one morning a great outcry that all the north part of the island was flooded; and so to all appearance it was; but on examination it was found that the supposed waves of the sea were in reality only a low-lying fog which was rapidly sweeping along. Another curious thing is the aerial refraction; and this often brings into view other islands which lie below the horizon, and which according to the ordinary operations of nature ought to be invisible. A part of

the surface is composed of sand-dunes; but there is a considerable proportion of calcareous or coral land, with belts of fertile loam; and if the soil were intelligently and faithfully cultivated it would no doubt yield good returns. In ordinary seasons the fresh-water supply appears to be ample. On the north-east side of the island there is a singular succession of very deep natural wells of fresh water—some of them twenty-five feet across at the top. It would he hard to find anywhere a hotter, wetter, worse-smelling, or more generally disagreeable place to live in than Anegada; but singularly enough it appears to be for the most part a pretty healthy place—at least for the natives, of whom nearly all are black or colored. In the antecolonial days the Indians used to come hither in their canoes, and they have left immense kitchen-middens or heaps of shells; but no Indian could ever bring himself to make a permanent home on Anegada with its steaming fogs, its squalls, its sea-floods, its fresh-water inundations, its strong smells, ana its dense swarms of eagerly biting insects. G.

QUERIES.

King's Cook Crower.—Where can I find an account of this officer and his duties?

T. L. O.

WEST CHESTER, PA.

See AMERICAN NOTES AND QUERIES, Vol. i, p. 222, Art. "Jack o' Lent."

Terrapin War.—What was the "Terrapin War?" R. R.

BALTIMORE, MD.

This was a name given to the war of 1812, by those who were hostile to the Embargo Acts, and had its origin from the notion that the country was withdrawing from commerce just as a terrapin shuts itself up in his shell. A popular Federalist campaign song was known as "The Terrapin War," and the papers of the time are filled with caricatures on the subject.

Unbeautiful.—Is there such a word as unbeautiful? I do not find it in Webster's Unabridged. I recently saw the expression "unbeautiful faces." Is it correct?

B. A. M., JR.

PHILADELPHIA, PA.

The word is probably colloquial, but there is no etymological impropriety in its formation. Dryden used "unbloody;" and "unattractive" and "uncomely" are words in good use. The force of the prefix "un-" may be seen in the following example: A "moral" book would be one that conduced to good morals; an "immoral" book one that conduced to bad morals; but an "unmoral" book would be one that overlooked the question of morals altogether. The word "unmoral," however, is not in the dictionary.

Magnetic Poles (Vol. iii, p. 308).—It is a well-known scientific fact that there is a Magnetic Pole and Equator situated about fourteen degrees from the true Pole and Equator of the earth. Observations made upon the N. Magnetic Pole have led to the conclusion that it is situated in about 76° N. Latitude, and revolves around the North Pole of the earth in about 640 years, being observed on the meridian of Greenwich in 1658, since which date it has passed across the Atlantic ocean and partly across the North American continent. Can you inform where I can find fuller data relating to the subject? B. A. M., JR.

PHILADELPHIA, PA.

See "Teachers' Manual of Geography," by Jacques W. Redway, D. C. Heath & Co., Boston, Mass.

Asolando.—In his dedication of "Asolando," Mr. Browning says: "I unite, you will see, the disconnected poems by a title-name popularly ascribed to the inventiveness of the Ancient Secretary of Queen Cornaro, whose palace tower still overlooks us—Asolare: 'To disport in the open air, amuse one's self at random.'"

After the death of her husband and child, the fair queen, Caterina Cornaro, found to her sorrow that Venice was

> "Not so far from Cyprus' shore,
> But what the shadow of St. Mark went o'er
> The narrow sea to touch her island throne."

The Republic procured from her a cession

of her rights to the kingdom of Cyprus, and immediately removed her from the island. The castle of Asolo, in the Trevisan, was assigned as her place of residence, and here the daughter of St. Mark, with about seventy faithful retainers, held her petty court. To this court came a noble young Venetian, Messer Pietro Bembo, afterwards a famous scholar, and cardinal under Pope Paul III.

According to the fashion of the time, the queen and her companions amused themselves by holding disputations on Love, and Bembo published a book called (Gli) "Asolani," in which he recorded these dialogues on the nature of the tender passion, and also minutely described the royal gardens at Asolo.

Was Bembo the "Ancient Secretary" who invented the title which Mr. Browning chose for his last volume?

S. A. Wetmore.

Seneca Falls, N. Y.

He was. The full title of the book is "Gli Asolani," and it was first printed by the "Aldine Press," at Venice in 1505.

Subsequently the prose dialogues, in which form it was written were abridged, and rendered into verse by Martinengo and a French translation by Jean Martin, Secretary of the Cardinal Lenoncourt, ran through several editions between 1545 and 1572. The period covered by the book is supposed to extend over three days, on the first of which Love is lauded to the skies as the source of all happiness; on the second day he is cursed as the cause of all earthly woes; on the third day praise and blame alternate, and Love is declared a mixture of good and evil.

The dialogue is frequently interrupted by *Canzoni*, supposed to be sung by the queen and her attendant ladies.

The book marks an epoch in Italian literature and is contemporary with "Arcadia," a work that is immeasurably superior to the production of Bembo.

An Italian critic says that the book is now but little read, inasmuch as the diction is cumbersome, because of the Latin-like style in which it is written.

Is or Are?—I have just read the following sentence in a newspaper: "What is the correct pronunciation of liqueur, simultaneous, Stephanie?" Now should this not read: What *are* the correct pronunciations of, etc.? Will you kindly enlighten me on the subject through the columns of your paper?

A. L. Donaldson.

Elbow, N. Y.

The form first cited is correct, for it is one of the functions of the comma to mark the omission of a word or of words; the sentence is therefore elliptical, but with the ellipses supplied it would read: "What is the pronunciation of liqueur, (what is the pronunciation of) simultaneous," etc.

If the second form were used, it would imply that the words had more than one pronunciation, *e. g.*, "What are the pronunciations of perfect, learned, cement?"

Name of Jeanne Darc's Mother.—Can you tell me the maiden name of the mother of Joan of Arc? S. S.

Philadelphia, Pa.

In your query you have made an English translation of this heroine's name that is based on a false and exploded theory that her name was Jeanne d' Arc. The name is Jeanne Darc, according to Michelet, Martin, etc.

The maiden name of Jeanne Darc's mother was Isabelle Romée, a name said to have been taken from the fact that her parents had made a pilgrimage to Rome.

Replies.

Hexameter Verses (Vol. iv, p. 164).—One of Phaer's rough hexameter translations contains that famous description of the thunder:

"Then did he make heaven's vault to rebounde with rounce robble hobble,
Of ruffe raffe roaring, with thwick thwack thurlery bouncing."

Abraham Fraunce, in 1587, published a hexameter version of Watson's (Latin) "Lamentations of Amyntas." Watson himself wrote some hexameters against Gabriel Harvey. C. J. Tobin.

St. Louis, Mo.

COMMUNICATIONS.

Origin of "Masher." — Herman Merivale, poet and dramatist, prints a card deriving the word "masher" from *masha*, a Roumanian term, meaning "fascination of the eye." He gives as his authority Leland's "Dictionary of the Roumanian Language."

Wooden Leg (Vol. iii, p. 318).— Another "wooden leg" story I send for what it is worth.

In an old Vincennes shop, which was once a smithy, there has just been discovered a celebrated wooden leg. According to the Paris correspondent of *The London Daily Telegraph*, there is abundant evidence to prove that the relic in question is the sham limb which replaced the leg which General Daumesnil lost in the big wars of the First Napoleon. This rugged old warrior defended the Fortress of Vincennes against the Allied Army, and is famous for having said to the invaders when summoned to give up the place: "Bring back my leg which you shot off, and you shall have my keys!" The wooden leg now found had been sent by Daumesnil to a Vincennes smith in order to be "shod," as the general himself expressed it. Before the article was sent back the old warrior died suddenly, and his sham limb remained in the ancient smithy until the present day. It will now be placed in the Artillery Museum of the Hotel des Invalides, among many other martial and historic souvenirs. L. A. STEPHENS.

CONCORD, MASS.

The Word Lot (Vol. iv, p. 164).— The pilgrims at Plymouth "measure out their *lots*, and draw for them" (Prince's "New England Chronology").

Great Britain (Vol. iv, pp. 108, 119, 141, 149, 154, 163, 168).—The pilgrims at New Plymouth drew up their "solemn contract" as "loyal subjects of King James of Great Britain," etc. * * *

Great Britain (Vol. iv, pp. 108, 119, 141, 149, 154, 163, 168).—John Major (1478–1540) published in 1521 his "Historia Majoris Britanniæ;" this is an earlier instance of the use of the name Great Britain than any other you have given.

QUI TAM.

GERMANTOWN.

Dancing (Vol. ii, pp. 1, 22; Vol. iv, p. 116).—A correspondent sends the following: "It may not be uninteresting to state that I have seen in the North of Spain, on St. John's Day, a procession distinctly religious, and much frequented by the people of the country, in honor of that saint, headed by a band of young men dancing a very curious measure, and evidently of much antiquity. No one seemed shocked, and the want of the 'choir' of dancers would certainly have been fatal to the effect of the procession. The music, it is to be remarked, was not ordinary dance music. It was something like the gavottes which have come into vogue within the last fifteen or twenty years, only slower, and the 'pas' of the dancers was in keeping, requiring really great agility and grace. I might further remark that on all Sundays in these northern parts of Spain the country people dance for hours together between two P.M. and the Angelus, not unfrequently under the shadow of the church, on the public promenade, and a more orderly or better-conducted assemblage I have rarely seen. Few people have a greater sense of decorum in these matters than those North of Spain farmers and 'aldeanos.'"

R. F. ROMAINE.

MONTCLAIR, N. J.

Poison and Antidote. — The notion that poisonous plants often have an antidote growing near them is generally looked upon as a superstitious belief. But Lumholz, in his book, "Among Cannibals," p. 153, states that the poison of the Australian tree *Laportea moroides* is neutralized by the juice of *Colocaria macrorhiza*, which always grows near by. The late Dr. Asa Gray believed that there was truth in the old notion that under or near the poisonous manchineel tree its antidote grows.

G.

NEW JERSEY.

Senator Carpenter's Epitaph (Vol. iv, p. 173).—"The epitaph quoted above was intended for a public monument," writes Mr. Paul Dillingham Carpenter, a son of the late distinguished Senator, "but has never been used. The monument at his grave bears these words only:

To
The Memory
of
Matthew Hale Carpenter,
Born at Moretown, Vt.,
December 22, 1824.
Died at Washington, D. C.,
February 24, 1881.

'A man greatly beloved.'"

Isle of Dogs (Vol. iii, pp. 77, 106, 132; Vol. iv, p. 179).—The East London suburbs of Millwall and Cubittown occupy portions of this island. G. N. R.

LONDON.

Notes on Words.—*Beshow.*—This is the name of a fish well known in parts of the Puget Sound region. It belongs to the language of the Makah Indians. The "Century Dictionary" does not assign to it any origin, passing over the question of its etymology. The same dictionary pronounces the word be-show′, with the accent on the last syllable, and the *o* long, as in *low, flow*. But Mr. R. L. Sebastian, who has lived five years with the Makah Indians, and who is a most competent and careful observer, assures me that the accent should be on the first syllable, thus, *bes′how*, the last syllable being pronounced as in *how*. But the *s* has the power of *sh*, and the word may be phonetically spelt *bish′how*.

Gobbe.—This word the "Century Dictionary" pronounces in one syllable. Mrs. Ketchum's "Botany" gives it in two syllables. The "Century" offers for it no etymology. It is plainly a variant of *gooba*, or *goober*, since in some books it designates the common ground-nut.

Goober, Gooba.—This word, the African origin of which has been plainly set forth in AMERICAN NOTES AND QUERIES, by Mr. Chamberlain and others (Vol. ii, p. 120; Vol. iii, p. 94), is in the "Century Dictionary" doubtfully referred to "a West Indian or African origin."

Garnep. — This old word, meaning a table-mat, or napkin, is marked "origin obscure" in the "Century Dictionary." It is the French *garde-nappe*, slightly modified in form, but not modified at all in meaning.

* * *

PHILADELPHIA, PA.

Arctomys Monax (*Bear-Rat*) (Vol. iii, p. 71; Vol. iv, p. 34), commonly called "Maryland marmot," "woodchuck," or "ground-hog," is a hibernating rodent, common to Lancaster county, as well as to the Northern and Middle States. Ever since my boyhood, and I don't know how long before my time, this animal, at least in Pennsylvania, has been associated with Candlemas day (February 2) as a prognosticator of the weather that follows that day. The tradition runs as follows: If, when the ground-hog emerges from his winter quarters on Candlemas day, he sees his shadow reflected by the sun, he will immediately return to his subterranean lair and remain in it six weeks longer, for he knows that during that period the weather will be cold and unfriendly, and we shall have a *late* spring. But, if the weather be foul and lowering, so that he cannot see his shadow, he will not return to his hibernating sleep, but will remain abroad in pursuit of his normal food, for he knows that the weather will remain warm and genial, and we shall have an *early* spring. According to this belief, the second day of the present month was a splendid ground-hog day, so far as it relates to Southern Pennsylvania. In the past, many people have pinned their meteorological faith to this reputed action of the woodchuck, and have shaped their spring operations accordingly. How far it is the case *now*, in the face of rural educational progress, we cannot positively know; but, judging from other superstitions which still prevail among the masses, we have reason to believe that old *Arctomys* has still a numerous following. There is a tradition in many parts of Europe to the effect that a fair Candlemas portends a severe and late winter and spring, and in Scotland the

prognostication is expressed in the following distich :

> " If Candlemas is fair and clear,
> There'll be two winters in the year."

On the continent they have an allied species—*Arctomys alpinus*—and possibly he may hold the same relation to the weather that *Monax* does in America, if the tradition was not first brought over from there.

It was very amusing to observe how literally some people regard the matter. In my early days, there were those who appeared to become indignant, and threatened to " head off " the ground-hog early in the morning before he came out of his hole, as if *preventing* him from seeing his *shadow* could effect the character of the weather. This was facetiously amplified a year ago in one of our daily papers. A writer, under the pseudonym of " The Old Settler," told how he " fooled " the ground-hog by placing an immense torch in a tree-top, near the woodchuck's hole. When the animal came out, the light from the torch cast his shadow, on seeing which he returned and remained in his nest the traditional six weeks.

" When he came out agin," says the old settler, " he was lean, lank and hungry, but meeting his brother woodchucks he found them full, fat and frisky," and then concluded with, " I'm blamed if that old ' chuck ' didn't leave them diggins in disgust, and was never seen in that ' neck of woods ' agin." .

It is to be remarked that the tradition begins with a qualified *if*—If the ground-hog comes out, etc., on Candlemas. Of course, if it was intensely cold on that day, from the instinctive character of the animal, he would not come out at all on that or any other intensely cold day, and might come out in December, January, or March, if the weather were continuously warm.

It is said that some literalists have tested the matter by domesticating the animal, but, if they succeeded, it proves nothing. The conditions of such a test could not be normal; moreover, the prediction is not necessarily based upon the presence of a ground-hog, or any other animal, but upon the fair or foul character of the weather.

The ground-hog is very numerous in Lancaster county, and in some of our rural districts is a positive pest, playing havoc with the young clover crop, and in the proper season it is a common thing for our " crack shots " to bag a score of them in a single day. S. S. R.

LANCASTER, PA.

Parallel Passages.—*Puttenham and Meres* (Vol. iv, p. 179).—" In King Henry th' eight times Skelton (I wot not for what great worthiness) surnamed the Poet *Laureat*" (*Puttenham's* " Arte of Poesie," Ch. xxxi).

" So Skelton (I know not for what great worthiness surnamed the Poet Laureate) applied his wit to scurrilities," etc.—*Meres.*

" But last in recitall and first in degree is the Queene, our soueraigne Lady; whose learned, delicate, noble Muse easily surmounteth all the rest that have written before her time or since, for sence, sweetnesse and subtiltitee, be it in Ode, Elegie, Epigram, or any other kinde of poem Heroick or Lyricke."—*Puttenham.*

" So Elizabeth our dread Sovereign and gracious Queen is not only a liberal Patron unto poets, but an excellent poet herself; whose learned, delicate and noble Muse surmounteth, be it in Ode, Elegy, Epigram; or in any other kind of poem, Heroic, or Lyric."—*Meres.*

" Such among the Greeks were called Pantomimi, with us Buffons, altogether applying their wits to scurrillities and other ridiculous matters."—*Puttenham.*

" Skelton * * * applied his wit to scurrilities and ridiculous matters; such among the Greeks were called Pantomimi, with us Buffoons."—*Meres.*

I follow the spelling of the reprints in my hands; that of Meres has been modernized. Quite a number of smaller and less conspicuous parallels than those I have noted might doubtless be detected if it were worth one's while to take the trouble.

G.

Forms of Oaths.—The following are the forms of oaths as used in different countries :

Bavaria—I swear * * * So help me God and His Holy Gospel.

Denmark—I promise and swear * * * So help me God and His Holy Word.

Greece—I swear in the name of the Holy and Consubstantial and Indivisible Trinity.

Hesse-Darmstadt—I swear * * * So help me God.

Saxe-Coburg and Baden—I swear. So help me God.

Holland—I swear. So help me God.

Portugal—I swear on the Holy Gospels.

Prussia—I swear by God, the Almighty and Omniscient * * * So help me God.

Saxony—I swear by Almighty God.

Servia—I swear by one God and with all that is according to law most sacred and in this world dearest * * * So help me God in this and that other world.

Spain—After swearing on the Gospel, the President says: "Then may God repay; but if you fail may He claim it from you."

Sweden and Norway—I (President or Vice-President only) swear before God and His Holy Gospel * * * I will be faithful to this oath as sure as God shall save my body and soul.

Switzerland—In the presence of the Almighty God I swear * * * So help me God.

United States—I do solemnly swear * * * So help me God.

STANLEY GODDARD.

AUSTIN, TEX.

Longest Rivers.—The eight longest rivers in the world, according to the calculations of Major-General A. von Tiblo, are as follows: "Missouri-Mississippi, 4190 miles; Nile, 4020; Yang-tse-Kiang, 3158; Amazon, 3063; Yenesei-Scaug, 2950; Amur, 2950; Congo, 2883; Mackenzie, 2868. The length of the Missouri-Mississippi is taken from the report of Messrs. Humphreys and Abbot. Kloders estimated it at 3658.

SCHOOLMASTER.

WALTHAM, MASS.

Tacky.—The word "tacky" is a Southern colloquialism. It was coined by a wealthier or more refined and educated class for general application to those who were not sheltered by the branches of a family tree, who were "tainted." Those who were wealthy and yet had no great-grandfathers were "tackies." The word was used both in contempt and in derision. It is now nearly obsolete in both senses. There are no aristocrats in the South now, and therefore no "tackies." No man who has the instincts of a gentleman is spoken of as a "tacky," whether he can remember the name of his grandfather's uncle or not. But it has its uses. It is employed in describing persons of low ideas and vulgar manners, whether rich or poor. It may mean an absence of style. In dress, anything that is tawdry is "tacky." A ribbon on the shopkeeper's counter, a curtain in the bolt, a shawl or bonnet, a bolt of cloth fresh from the loom may be "tacky," because it is cheap and yet pretentious. In Louisiana the inferior grade of Creole ponies are known as "tackies."

HORACE INGRAHAM.

CHARLESTON, S. C.

Boys' Nicknames.—A correspondent in *The Nashville American* says: "Who is there that does not remember with meditative pleasure the curious nicknames that were borne about the playground of the old school-house he used to attend?

> "Be it a weakness, it deserves some praise,
> We love the playground of our earlier days.

"It was philosophical in the stout boy, when the tall boy called him 'fatty' or 'shorty,' to brand the other as 'legs' or 'skinny.' Older heads have concluded that the chief way of happiness is in being glad one is not something worse.

"It would take a shrewd philologist to trace to its source the name 'Gearsy.' A small boy had a bad habit of loafing about a railroad track, and sometimes stole rides. His mother's frequent admonition was, 'Johnny, keep away from the kears!' His playmates took up the letter and not the spirit of the injunction, and thereafter were profuse in advice about the 'kears,' which ended in giving him the name 'Gearsey,' borne to this day.

"A relative is said to have inquired for her missing offspring after this plaintive fashion: 'I've got a bug in my ear, and a

yaller taste in my mouth; and did you see anything of my Jerry?'

"In the same town lives a thin, delicate-looking boy, who bears with angry reluctance the astonishing title, 'Honey-google-pappoos-good-boy-pale-face-squaw,' given him presumably on account of his fondness for that thrilling tale, 'Seventy-seven Buckets Full of Blood; or, The Corkscrew's Revenge.'

"By the way, an old Virginia town is a capital place to study character. Take one such as I have in mind—not too busy or extensive—where everybody knows everbody else. In such a place, remote from the 'busy marts,' the stream of life does not move so fast nor in such complexity of direction, but the meditative may look far into its dark but placid depths.

"In this town were boys called 'Wee-wah,' 'Cinny,' shortened from Cinnamon Bear, which was given him on account of his imitation of the antics of a traveling Italian's bear and his great Indian bear dance; 'Moon Eye,' on account of his round, innocent eyes; 'Moses,' not at all on account of his meekness; 'Porgie,' 'Hen-hic,' an unfeeling allusion to a vocal deformity; 'Cat's-eye,' another personal deformity; 'Watermelon-Redlip,' a boy who knew what was good; 'Sugarlip,' something like the former; 'Eddie Cute,' conceited; 'Footer,' 'Kissimpoppin,' 'Possum up a gum stump, cooney in the holler'—'Cooney,' for short; 'Bosser,' 'Upright Boiler,' 'Dode,' 'Toden,' 'Hunter,' 'Pumpkin,' 'Foonky,' Frank; 'Oddy,' Edward; 'Bull Tail,' 'Stick-in-the-mud,' 'Ponto,' 'Flip,' club-footed, at first called 'Flip-Flop;' 'Fritzie,' 'Popper,' 'Cutshaw,' 'Buddie,' 'Slippery Greaser,' 'Mickey,' 'Skillet,' 'Shank,' and 'Colonel.'

"Many of these names have entirely superseded the Christian names of the owners, who would be profoundly astonished if addressed in any other way."

Davors vs. Dennys.—Under the words "culverkey" and "gandergrass," the "Century Dictionary" cites passages from "J. Davors." Now it is well known to scholars that "Jo. Davors" is a pseudonym which Isaak Walton gives to the poet John Dennys (see under "Dennys, John," in the "Dictionary of National Biography;" see also Vol. i of Arber's "English Garner"). Whether Walton was misinformed as to the authorship of the beautiful poem he quotes from, I cannot say. G.

Cellites (Vol. iv, pp. 106, 137, 143).—Our order was founded in 1396, or rather got its first bull from Pope Boniface IX in that year. Previous to that, a number of holy men, known by the name of Cellites, took charge of the dead and dying in several parts of Germany, then afflicted by what was called the "Death Fever."

In 1481, by permission of the Bishop of Liège, they accepted the name of Alexians, and have ever since retained it. We have houses now in Germany, Belgium, England and America. Our Superior General's residence is at Aix-la-Chapelle, and all the houses of the order are under his jurisdiction. I shall be most happy to give you any further information.

BR. IGNATIUS MINKENBERG,
Provincial.

Gallicisms.—The following Gallicisms, surviving in East Suffolk, England, are worth preserving:

1. *Ho-go.*—Used in relation to fish that is tainted or not quite fresh = *haut gout.*

2. The smallest pig of a litter is called "the pit man" = *petit* man.

3. *Largesse.*—The gleaners in a corn-field demand *largesse* of passers-by.

HORACE V. PEARL.

BOSTON, MASS.

Guinea.—The word guinea owes its origin to a peculiar circumstance. In the year 1666, Sir H. Holmes, a highly distinguished admiral, having contributed to the total discomfiture of the Dutch, under De Ruyter, was sent with a strong division of the victorious fleet to the coast of Holland, where he had the good fortune to capture or destroy, in Schelling Roads, 160 rich merchant ships, valued at about five million dollars, part of which being freighted with bullion and gold dust from Cape Coast Castle, an African settlement belonging to

the enemy. This rich prize was soon after coined into guineas—21-shilling pieces—and acquired the name of Guinea, with reference to the country from which it was derived. HORACE V. PEARL.

BOSTON, MASS.

Men as Things.—Everybody has heard tell of the tram. How few, however, are aware that the street railroads are so named from the inventor Outram. Originally, they were called the Outram way. Then the first syllable of the name was omitted and the present form adopted. In France, Belgium, Holland and Germany, the term "tram" has been imported with the thing, although the Germans sometimes name it Pferdeeisenbahn (a-horse-iron-road). Then, again, there is Macadam, who has given his name to a special kind of road-making. A road is said to be "macadamized," and a portion of it is "a bit of macadam." Carriages of all sorts are named after men. Nobody can walk a hundred yards in the crowded thoroughfares of London without hearing "Hansom!" hailed. Hansom does not answer. He has long since crossed the Styx in the ferry boat; but his patent safety cab endures as a memento of him who was our first London gondolier. Originally we find that people talk of riding in a "patent safety." It was quite improper at that time for a lady to hail, or, at least, to ride in a "patent safety." Afterwards the vehicle was called a "Hansom's safety," and finally the man became the thing. A "Hansom" is now as much an institution of London as a gondola is of Venice. A "Brougham" and a "Victoria" are vehicles in every-day use, the one named after the versatile Chancellor, the other after the Queen. In "Phaeton" we have a more illustrious name than that of a Lord Chancellor or even a Queen; for was not Phaeton son of Phœbus-Apollo and Clymene, one of the Oceanides? Again, so prosaic and modern a mode of conveyance as a railway train ordinarily has a "Pullman" attached to it.

In articles of apparel the same process is observable. If it rains one puts on a "Mackintosh;" and, perhaps, wears one's "Wellington," or one's "Bluchers." If one goes to a ball or party, or to an opera or a theatre, one wears a "Gibus." When the "Gibus" was first invented it was called the crush opera hat; but in process of time, the name of the maker superseded the description of the hat, as it did in the case of the "Hansom." It must have been a proud day for the French hatter when he first experienced the pleasure of hearing his invention spoken of as himself. In certain kinds of drinks a man (or a woman) stands for a thing. Nobody thinks of asking for a bottle of Moet's champagne. He asks for "Moet." So he asks for "Cliquot," or "Roederer," or "Perrier Jouet," or "Mumm," or "Pommery," or "Heidsick." Other wines are named after the place, or district, or country whence they come (or are supposed to come); but with champagne the man's trade-mark is the man. In the same way "Bass," and "Allsop," and "Guinness," are always spoken of without description.

W. S. W.

NEW YORK CITY.

Odd Names (Vol iii, p. 228).—"Queer names certainly are found in the London general registry of births at Somerset House," says the Chicago *Herald*. "For example, young scions of the families of Bath, Lamb, Jordan, Dew, Dear and Smith are christened, respectively, Foot, Pascal, River, Morning, Offspring and Smith Follows. Mr. Cox called his son Arthur Wellesley Wellington Waterloo. Mr. Jewett, a noted huntsman, named his Edward Byng Tally Ho Forward. A mortal that was evidently unwelcome is recorded as 'One Too Many.' Another of the same sort is 'Not Wanted James.' Children with six to ten names are frequent, but probably the longest name in the world, longer than that of any potentate, is attached to the child of Arthur Pepper, laundryman. The name of his daughter, born 1883, is Anna Bertha Cecilia Diana Emily Fanny Gertrude Hypatia Inez Jane Kate Louise Maud Nora Ophelia Quince Rebecca Starkey Teresa Ulysis (*sic*) Venus Winifred Xenophon Yetty Zeus Pepper—one title precisely for every letter of the alphabet.

HENRY G. PATTERSON.

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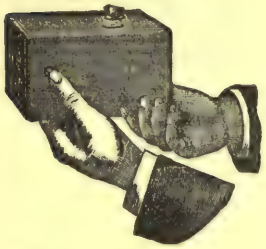
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NOTES.

FLOATING ISLANDS.

(Vol. iv, p. 150.)

The best known legend of a floating island is probably that of St. Brandan. According to an Irish tradition, it was first lighted upon by St. Brandan, an Irish monk of the sixth century, and a descendant of St. Patrick, who was seeking the Terrestrial Paradise, or Islands of the Blessed, the existence of which was a current article of belief in the ancient and middle ages. St. Brandan's isle was said to be, at times, visible from the western coast of Ireland, but disappeared when expeditions attempted to reach it. The Spaniards and Portuguese localized it in the neighborhood of the Canary or Madeira islands, and declared it to be an island which was sometimes lighted upon by accident, but, when sought for,

could not be found. It is said that when a king of Portugal ceded the Canary islands to the Castilian crown, the treaty included the island of St. Brandan, and described it as "the island which had not yet been found." A further account of this legend, with others of a kindred character, may be found in Keary's "Outlines of Primitive Belief," to which I am indebted for most of the above facts. Irving ("Wolfert's Roost") has also a "Legend of St. Brandan," or "Island of the Seven Cities." Herodotus (Bk. ii, Sec. clvi) says: "The Egyptians affirmed the island of Chemmis, situated in a deep and spacious lake, near the city of Butos, at the Sebennytic mouth of the Nile, to be a floating island, but adds that he did not witness the fact, and was astonished to hear that such a thing existed. The natives claimed that this island was originally fixed, but Latona received Apollo in trust from Isis, and consecrated and preserved him in this island, when pursued by Typhon—to this circumstance they refer its now floating."

There is a similar story told of the sacred island of Delos, one of the Cyclades, and the birthplace of the Delian Apollo. Pliny says this island long floated on the waves, and as tradition says, was the only one of the Cyclades that had never experienced an earthquake shock, down to the time of M. Varro; but this latter statement is denied by other writers.

The Cyanean islands, or Symplegades, at the entrance of the strait of Constantinople, according to Greek tradition, formerly floated, and it was only by the stratagem of Phineus that the Argonauts were enabled to make their passage in safety. Apollonius Rhodius refers to the danger of the passage, and speaks of the two rocks clashing together. Pliny states as the reason for this story, that the two rocks are separated by so short a distance, that to those entering the Euxine opposite to them, they appear to be two distinct islands, but if viewed in a somewhat oblique direction they seem to unite. Homer ("Odyssey," Bk. x) calls the island of Æolus, one of the Lipari islands, a "floating isle;" and the Planctæ, or Wandering Rocks, described to Ulysses, by Circe, also floated, although Strabo (Bk. i, Ch. ii, Sec. 10) intimates that the account of the passage of the Wandering Rocks by Ulysses is taken from Jason's passage of the Symplegades.

Pliny ("Nat. Hist.," Bk. ii, Ch. xcvi) says, "There are certain islands which are always floating, as in the territory of the Cæcubum, and of Reate, Mutina and Statonia. In the lake of Vadimonis and the waters of Cutiliæ there is a dark wood which is never seen in the same place for a day and a night together. In Lydia, the islands named Calaminæ are not only driven about by the wind, but may be pushed from place to place by poles; many citizens saved themselves by this means in the Mithridatic War. There are some small islands in the Nymphæus, called the Dancers, because, when choruses are sung, they are moved by the motions of those who beat time. In the great Italian lake of the Tarquinii, there are two islands with groves on them."

Islands similar to those described above are not unknown at the present time, and a recent issue of the San Francisco *Examiner* contained an account of one on Henry's Lake, Idaho; there is also an account of two on the lake of Keswick, in the county of Cumberland, Eng.

E. G. KEEN.

WARWICK, PA.

CHURCH VESTMENTS, BOOKS AND UTENSILS.

During the reign of Edward I of England, the Archbishop of Winchelsey held a Synod at Merton in 1305, and had a canon passed setting forth in full detail the books, vestments and utensils which were to be used at Divine service, together with the other furniture and ornaments of the churches. This canon was passed to stop disputes between the rectors and parishioners as to what each was to provide. "The canon required the people to furnish the following books: A legend or lectionary, a book containing all the lessons out of Scripture and other books which were to be read throughout the year; an antiphonar, a book containing all the invitatories, responses, verses, collects and everything that was said or sung in the choir, except the lessons; a grail, a book containing the tracts, sequences, hallelujahs, the creed, offertory, trisagium, etc., and the office for sprinkling holy

water, and all that was to be sung at high mass; a psalter, a troper which contained only the sequences which were not in the grail; the ordinal, a book containing directions for the right method of performing all the Divine offices—this book was sometimes called the pie or portuis, a missal or mass-book; a manual, a book containing the offices of baptism and the other sacraments, except the mass, with the service used at procession. Besides these books, the parishioners had to supply the following vestments: The principal vestment or best cope, to be used on the great festivals; a chesible, being the garment worn by the priest next under the cope, and which was sometimes called the planet; a dalmatic, the garment used by the deacon; a tunic, for the subdeacon, a choral cope, for common use, with its appendages, viz., the alb, amyt, stole, maniple and girdle; three surplices and one rochet or surplice without sleeves; a frontal or covering for the great altar, and three or four towels. In addition to these, they had to furnish the following utensils: A chalice or cup for the wine, with a patin or cover, both of silver; a pyx or box for the body of Christ, of ivory or silver; censers; a cross for processions, and another cross for the dead, to be used in the burial office; a baptismal font with lock and key; a vessel for the holy water; a great candlestick for the taper at Easter; a lanthorn and hand bell to be carried before the body of Christ in the visitation of the sick; an osculatory, or board with the picture of Christ or the Virgin Mary painted on it, which the priest kissed immediately after consecrating the host and then handed about to the congregation to kiss; all the images in the church and the chief image in the chancel. The parishioners were obliged also to build and keep in repair the body of the church, the glass windows and to furnish it with bells and several other things. The rectors were obliged to keep the chancel with its desks, etc., in repair."

The above interesting item of old church history I found in an old history of England, by Dr. Robert Henry, who died a hundred years ago.

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

NEW ENGLISH DICTIONARY.

The announcement that this noble undertaking is already very deeply in debt to the Clarendon Press for work done, and the additional news that in future certain classes of words will be much less fully discussed than in the past, will be received with profound regret by all students of English. Cannot some rich man come forward and prove to the world that there is a *raison d' être* for wealth? If any English or American millionaire desires immortality on easy terms, now is his opportunity.

QUERIES.

Observance of Christmas.—About the first of this year I saw a statement in one of the daily papers to the effect that all the Christian world now observed Christmas on the same day. Does not the Greek or Eastern Church observe Epiphany or old Christmas Day? B. A. M., JR.

PHILADELPHIA, PA.

We are indebted to a correspondent for the following answer to the above query:

"There was a general tendency from an early date to devote that portion of the year from December 25 to January 6, to a commemoration by appropriate festivals of the Epiphany (or personal manifestation) of the Christ in and to humanity.

"During this Epiphany period was celebrated the birth of Jesus, His baptism and His manifestation to the magi or gentiles.

"Before the time of Chrysostom (*circa* 400) the usage in the east as to what especial days of this period these several acts of the Epiphany should be assigned seems to have been quite unsettled, the more general custom being, however, to unite them all, the nativity visit of the magi and baptism in one festival, on January 6, what we now call 'Twelfth-night,' or 'The Epiphany.'

"But during the latter part of this same period, the usage of the west had already adopted December 25 as the day of the Nativity, leaving January 6 as the proper

date for the Epiphany to the magi or gentiles.

"Upon a careful examination of the questions involved in this difference, the great Chrysostom declared strongly for the acceptance in the east, universally, of the western system and the separation of the two festivals, fixing Christmas at December 25, and Epiphany at the 'twelfth night' after, or, on January 6.

"After a time this came to be agreed to by *all* the *sections* of the *Orthodox Eastern* or Greek churches, and was so incorporated in their calendar. For the 'Church in the East,' or the 'Eastern Church,' is no more a single undivided unity than the Church in the West, and while the divisions in that part of the Church are not so many as with us, yet their distinctions are quite as clearly drawn as ours, and of far greater duration as separate bodies. But in this matter *all* the *Orthodox* Eastern churches, ever since the time above referred to, and now also, have celebrated Christmas on December 25, and Epiphany on January 6 of the year (as now reckoned) following. The first is called in their service books 'Nativity according to the flesh of our Lord and God and Saviour Jesus Christ,' and the second 'The Holy Theophany,' or 'God Manifestation.'

"But while the *Orthodox* churches of the East thus agree as to these festivals with the usage of all the western Christians, the great National Church of Armenia, having separated in the fifth century from the Orthodox churches, was led by the same theological opinions which caused its disunion from the Catholic Church, to refuse to adopt a special commemoration of the 'birth in the flesh of our blessed Lord,' and hence it has either continued or readopted the original usage so generally prevalent before Chrysostom, and refused to admit any such day as Christmas into its calendar. But on January 6 (which is also the beginning of their Eccles. year), it has a joint commemoration of the 'Nativity, Baptism and Epiphany of our Lord,' as in the early centuries. Hence all Christians, so far as I know, now celebrate the same day of the year as Christmas, except the National and Heretical Church of the Armenians."

Peer Gynt.—Who was the personage known by this name? O. R. S.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867, a midway period in the career of one who is now occupying a large share of the cultivated world's attention. This synopsis of the poem, or allegory, is thus presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night, he wanders about, and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns, old and gray. For Ibsen's drama, Grieg composed a very full musical accompaniment.

Whether.—Is the German word *weder* identical with the English word whether? "Webster's Dictionary" does not give it.

E. L. S.

DOYLESTOWN, PA.

Our correspondent must have overlooked the etymology of *whether* in Webster, edition 1889, p. 1508.

Hebrew, Israelite, Jew.—Will you kindly give the exact meaning and use of these words? B. M. S.

PHILADELPHIA, PA.

In reply to the above permit me to say that the word Hebrew (עִבְרִי), meaning "crossing over," "passing over," has its origin in Abraham's "crossing over" from Mesapotamia into Canaan, and was a name given him, and his followers, by the natives of Canaan, just as natives here speak of "foreigners" "immigrants." It was not a name which Abraham and his descendants applied to themselves, but the name by which they were designated by others (see Genesis xxxix, 14, 17; xli, 12; Exodus i, 16; ii, 6), or the name they applied to themselves when speaking to Gentiles (Genesis xl, 15; Exodus i, 19; Jonah i, 9), or when they are contrasted as a people with other people (Genesis xliii, 32; Exodus i, 15).

Israelite (יִשְׂרָאֵל) has its origin in Genesis xxxii, 28, was ever afterwards regarded by the descendants of Jacob as the most proper name.

Jew (יְהוּדִי) has its origin in Babylon, among the exiles of the kingdom of *Judah*, applied at first to them perhaps by Gentiles. It is of late origin, and never was very popular.

The three names are now indiscriminately used as synonyms of each other. Some endeavor to make a distinction between them, but such distinct ons are arbitrary. I make no distinction between them.

Very respectfully yours,

JOSEPH KRAUSKOPF.

PHILADELPHIA, PA.

Seminets.—Can you give me any idea of the story, or history, of a person called Seminets? A. T. L.

NEW YORK.

Our recollection is that Seminets was a slave woman of the British West Indies, born in Africa. She purchased her own freedom and that of her husband, and then became a planter, acquiring considerable wealth. Her story at one time attracted considerable attention from philanthropic persons. We are not able to give you any authorities for her life, nor to state the time and place of her career.

Four Holy Cities.—What are the four holy cities of Palestine, alluded to in J. R. Lowell's address on "Garfield," p. 54 of his "Democracy?" OBED.

MASSACHUSETTS.

They are said to be Jerusalem, Hebron, Safed and Tiberias.

The Night Has a Thousand Eyes, etc.—Please tell us *who, when, where*, said:

> "The night has a thousand eyes,
> The day but one,"

and what follows, and greatly oblige,

ANXIOUS INQUIRER.

WASHINGTON, D. C.

F. W. Bourdillon is the author.

National Bird of Japan.—What is the national bird of Japan? A. T. L.

NEW YORK.

The *tan-chiyan*, a species of crane (*Grus leucauchen*), is so regarded.

Lady of Newfoundland.—I remember reading somewhere—I forget where—that some celebrated English lady was a Newfoundlander. I wish to recover her name and history. Can you help me?

CINDERELLA.

DELAWARE.

It is now generally believed that Pamela, wife of Lord Edward Fitzgerald, and reputed daughter of Philippe Égalité by Madame de Genlis, was in reality a native of the little island of Fogo, not far from Newfoundland. Her story is a very obscure one; you will find a *résumé* of it in the "National Dictionary of Biography."

Isle of Jersey.—Was the island of Jersey (*Cæsarea*), near France, a part of the mainland within historic times?

A. K. R.

RHODE ISLAND.

There are those who contend from the

silence of early writers about Jersey, that it did not exist as a separate island until comparatively late times. By the way, its traditional Latin name, *Cæsarea*, is thought by some to be a late invention, a Latinizing of its recent name, instead of a genuine Latin name.

Sunken Islands.—Can you give me any account of Oceanic islands, like that called Buss (Vol. iii, p. 283), which have disappeared, or have been washed away?

A. K. R.

RHODE ISLAND.

Many volcanic islands have suddenly appeared, and almost as suddenly vanished. We also recall the statement (which seems to need verification) that the Goodwin sands mark the site of a sunken island which (it is said) was well peopled in the Roman-British period.

Some have fancied that "Atlantis" was a reality, and not a fiction. Some writers think that the kingdom of Lyoness was not purely mythical, but that it stands for a region now swept over by the sea.

Earliest American Book —What was the earliest book in the English language written in America? P. R. B. P.

MAINE.

Lodge's "Rosalynde" (1590) was probably written in the Straits of Magellan. Sir William Vaughan's book, "The Golden Fleece," was written at Cambrial Colchos in Newfoundland.

Mississippi River.—Does the Mississippi river flow up hill? MARTIN.

MCCONNELLSTOWN, PA.

Yes and no. A line drawn from the centre of the earth to the equator is about thirteen miles longer than one extending from the centre to the pole. The distance from the pole to the equator is about 6100 miles, and the distance from Cass lake, the most northerly point of the Mississippi, to the Gulf of Mexico is about 1250 miles. Consequently, at its mouth, the river is not far from 2.8 miles (minus 1300 feet, the altitude of Cass lake) farther from the centre of the earth than at its most northerly point. But the only inequilibrium of the water of the river is that which arises from altitude above the sea-level, for the same factors that have caused the solid mass of the earth to assume a geoid form would also cause the surface of any liquid resting on the earth to conform to the same line of curvature.

J. W. REDWAY.

PHILADELPHIA, PA.

Lost Rivers.—Name all the streams you know whose currents flow underground for a limited distance in their course?

MARTIN.

MCCONNELLSTOWN, PA.

The names of "lost" or underground streams are legion. In the various limestone regions of the United States, especially in parts of Kentucky, Indiana and Pennsylvania, the woods are full of them. If the querist will procure good maps of these States and stick a pin wherever the name "lost" river occurs, the list will be a formidable one.

There is also a notable region of Austria-Hungary in the vicinity of Fiume, which is remarkable for its subterranean streams. One of these, the Timavo is mentioned by Virgil:

> "Fontem superare Timavi
> Unde per ora novem vasto cum murmure montis
> It mare præruptum, et pelago premit arva sonanti."

The *nine* mouths, however, are now practically three in number. The Poik, near Adelsburg is another remarkable stream of this character.

In arid regions where there is a porous soil, many of the streams are practically under ground during the hot season, the bed of Humboldt river, Nevada, in its lower course is frequently dry during very hot days, but in reality, that part of the water which is not lost by evaporation, is quietly seeping through the porous soil, with a measurable rate of flow.

J. W. REDWAY.

REPLIES.

All Passes, etc. (Vol. iii, p. 142; Vol. iv, p. 127).

Tout passe : l'art robuste
Seul a l'éternité :
Le Buste
Sûrvit à la cité!

Et la medaille austère
Que trouve un laboureur
Sous terre
Revêle un empéreur,
(" Emaux et Camées,"
par Théophile Gautier).

HENRY PHILLIPS, JR.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

SS. Simon and Jude.—Why does Schiller say ("Wilhelm Tell," i, 1) that the day (October 28) dedicated to these saints demands a victim?

* * *

PHILADELPHIA, PA.

The Old Phœnician.—In Morris' "Earthly Paradise" those who would dissuade Milanion from the unequal race twice assured him that Atalanta would never wear "the saffron gown," and among the ornaments and unguents and other bridal paraphernalia ordered from the treasury after the victory is enumerated,

"The saffron gown *the old Phœnician brought*,
Within the temple of the goddess wrought;"

while Atalanta's maiden zone with her bow and arrows is designated as an offering for the temple of Venus.

Brewer's "Hand-book" says Mr. Morris has mistaken for saffron, which is "a word wholly unknown in the Greek and Latin language," the Greek "saophron" (*σαόφρων*) used to describe a maiden's girdle.

Is not Brewer wrong? A comparison of passages in Smith's "Antiquities" and Liddell and Scott's "Lexicon" shows that the peplus worn by women was not merely a veil, but "a large, full robe," and that the one prepared for a bride was probably like that worn by Aurora, saffron colored (*κροκόπεπλος*).

Certainly the *flammeum*, or bridal veil, of the Romans was of a bright yellow color and the bride's shoes of the same hue. Also passages in Aristophanes and elsewhere connect saffron with marriage rites.

It may also be observed, though hardly to the point, that at the grand festival of Pallas-Athena the peplus or robe carried to the temple of the goddess was saffron or crocus colored.

And, in the lines quoted from Morris, what is the allusion in the italicized words?

M. C. L.

NEW YORK CITY.

Let On.—What authority have old (and many descendants of old Philadelphians) for the expression "let on." Tell them a secret, they say, "I will not let on;" "I never let on that I saw," etc. One lady, deploring a spot on her plush mantle, comforted herself by saying, "I never let on that I knew it." A New England-born lady living fifty years in Philadelphia, is still surprised at its use. N. E.

Clashers.—In a book by Blackmore, called "Clara Vaughan," I find the following: One of the characters says he can find the way on a very dark night, to which: "If you can" the king replies, "your eyes must be made of *clashers*."

Can any of your readers tell me what "clashers" are—not in Webster or Skeat.

EVA.

AIKEN, S. C.

Goliards.—Will you or any of your correspondents give me any account of the mediæval jongleur-priests of Germany called Goliards? I have several notes and references concerning them, but the information I have is meagre, and the accounts are somewhat contradictory. C. A. A.

PASADENA, CAL.

COMMUNICATIONS.

Nicknames of Peoples (Vol. iii, pp. 238, 260; Vol. iv, p. 166).—The people of the island of St. Kitts (West Indies) are sometimes called Kittefonians.

JUDITH.

Parallel Passages.—*Gray and Collins.*—

"Now air is hushed, save where the weak-eyed but
With short shrill shriek flits by on leathern wing,
Or where the beetle winds
His small but sullen horn,
As oft he rises 'midst the twilight path
Against the pilgrim borne in heedless hum."
(Collins' "Ode to Evening.")

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight
And drowsy tinklings," etc.
(Gray's "Elegy.")

Ignis Fatuus (Vol. iv, p. 147).—In a recent New York paper (the *Times*, I think) it is stated that at and near Archbald, Pa., in the anthracite region, the *ignis fatuus* is very often seen. May not the escape of fire-damp from the mines lead to this phenomenon? In my childhood I often saw in Massachusetts, what I thought might be the *ignis fatuus*, and I think the existence of the lights in question is recognized by rustic folk generally; but in my time little attention was give to such matters by the hard-headed farming people among whom I lived. According to Miss Janet Tuckey the Gypsies call it *mullos momelis*, or ghost-light. She says they are very familiar with the phenomenon, but that farm-drainage has greatly diminished the frequency of its occurrence in England. ERATO.

Men as Things (Vol. iv, p. 192).—It is surely an error to derive *tram* from *Outram*. *Tram*, in the sense of a rail, beam or bar, is a very old English word. Compare the local Swedish *tromm*, old German *dram*, old Danish *drom*, a log or beam.

Other names of men which have become names of things are *Clarence*, a kind of carriage; *Herdic*, a sort of cab or hansom; *Sonntag*, a garment for women, a knitted-jacket, or "hug-me-tight." "A bit of macadam" may be matched against a "strip of *telford*. *Lundyfoot*, a brand of snuff, was named from Sir Lundy Foot, a noted tobacconist. *Biggin*, in the sense of a coffee-pot, seems to have been named from its inventor. *Doily*, a napkin is said to have been named from a manufacturer, the same is true of the fabric called *domett*. A *derrick* is properly a "hanger" or hangman, it was named from a celebrated English executioner. The American tree called the *planer* (not the plane) was named from a German man of science.

IPSICO.

Notes on Words.—*Alevin.*—This word is a French and English name for a young fish, especially for a young salmon. The dictionaries connect it doubtfully with *L. adlevare*, to raise, to nourish; thus making *alevin* to signify *nurseling*. May not this word be cognate with the Dutch *elft*, a shad, an alewife, and with the word *alewife* itself? There is a disposition with lexicographers to reject the old derivation of *alewife* from an Algonkin name. *Cf. old-wife*, a fish-name; also *ell-wife*, a local name for the American alewife, which as Mr. Goode points out, was probably named at New York from the Dutch *elft*, the name of a European fish which it much resembles.

Beshow (Vol. iv, p. 188).—As to the manner in which an Indian word pronounced *bish-how* came to have the spelling *beshow* in English, the following suggestion is offered, on the basis of facts furnished me by Mr. Sebastian. In the Chinook jargon words taken up by the Makah Indians, the sound of *s* is converted into *sh*. This suggests that conversely in this Makah word *bish-how*, the *sh* sound has been transformed by the speakers of the Chinook into *s*, so that *bish' how* has become *bes'how*.

* * *

Games, Origin of.—The well-known domestic game called *parchesi* is essentially the *pachisi* of the Hindu peoples. Another well-known game called *gobang* has a Chinese name, and is also of Asiatic origin.

P. R. E.

Runcible (Vol. iii, p. 311).—The etymology you offer is correct as far as it goes. *Rounceval* was a variant spelling of the famous Roncesvalles, where Roland and the other great paladins were slain. Tradition magnified these legendary heroes into giants. Hence a *runcival* pea is a *giant* pea.

QUI TAM.

Leading Apes in Hell (Vol. ii, p. 224; Vol. iii, p. 288; Vol. iv, pp. 82, 168).—

To the Memory of an agreeable LADY
Joined in marriage to a Person undeserving her.

"Poor Gratia, in her 20th year,
Foreseeing future woe,
Chose to attend a *monkey* here
Before an *ape* below."

(Dodsley's "Collection of Poems," by several hands, Vol. vi, p. 216, 1766.)

Cardinal Bembo (Vol. iv, p. 185).—On November 6, 1816, Lord Byron, writing from Verona, says to Tom Moore: "Among many things at Milan, one pleased me particularly, viz., the correspondence (in the prettiest love-letters in the world) of Lucretia Borgia with Cardinal Bembo (who, *you say*, made a very good cardinal), and a lock of her hair and some Spanish verses of hers—the lock very fair and beautiful. I took one single hair of it as a relic, and wished sorely to get a copy of one or two of the letters, but it is prohibited—that I don't mind; but it was impracticable, and so I only got some of them by heart. They are kept in the Ambrosian Library, which I often visited to look them over, to the scandal of the librarian, who wanted to enlighten me with sundry MSS. classical, philosophical and pious. But I stick to the Pope's daughter, and wish myself a cardinal."

The letters seem to have made a great impression upon the poet, for he refers to them also in a letter written to Mr. Murray from Milan on October 16 of the same year. [ED.]

Shack (Vol. iv, p. 22).—One of the definitions of *shack* in "Webster's Dictionary" is "* * * fallen mast, or acorns." Many years ago, in New England, we used to hear nuts (hickory-nuts, chestnuts, etc.), in a general or collective sense, called *shack*—a word which in my time was used principally by very old people. To go *shacking* was to go and collect nuts.

BALBUS.

Buckram. — Your correspondents, having settled the origin of *grogram* and *lockram*, can perhaps fix upon an origin for *buckram*. One old guess assigns its derivation to *Bokhara*, which seems very improbable. J. S. T.

NEW YORK.

Oxford (Vol. iv, pp. 143, 167, 176).—We have in England various places called Shefford (sheep-ford?), Swineford, Horsford, Yewford, Weatherford (?), etc. Possibly some or all of these may be named from animals, perhaps none of them. N. S. S.

GERMANTOWN, PA.

Poison and Antidote (Vol. iv, p. 187).—The antidote generally believed to be found very near to the poisonous manchineel tree (*Hippomane mancinella*) is the bark of a plant called *Bignonia leucoxylon*.

O. M. M.

Floating Islands (Vol. iv, pp. 150, 193).—Everybody has read of the *Chinampas* of Mexico (but these no longer float); of these, it is probable that most were artificial. The same is apparently true of the floating islands or gardens in the lakes of Cashmere, as well as of some gardens in the Chinese lakes. There is, or was, a floating island near Winchendon, Mass., which has moved over two miles on a lake, and is now in New Hampshire. Another (so-called) floating island has been described as existing at Atkinson, N. H. Does this still float? The great rivers like the Mississippi and the Ganges, sometimes send out to sea patches of green sod on which living animals float for many miles. P. R. E.

Slang Phrases.—*To Make a Hit.*—Lord Byron says (letter to Tom Moore from Venice, March 25, 1817), "I have learned * * * that your poem is announced by the name of 'Lalla Rookh' * * * I want you *to make a great hit.*"

Flies on It.—In 1857, Landor, writing to J. Foster about "Aurora Leigh," says: "I am reading a poem full of thought and fascinating with fancy. In many pages there is the wild imagination of Shakespeare. * * * I had no idea that any one in this age was capable of such poetry. * * * There are, indeed, even here *some flies upon the surface*, as there always will be upon what is sweet and strong." [ED.]

Hatfield House (Vol. i, p. 227; Vol. iv, pp. 69, 153).—Bede ("Eccl. Hist.," Bk. iv, Ch. xvii) states that the place of the Synod held by Archbishop Theodore, A.D. 680, is called, in the Anglo-Saxon tongue, Heathfield; this is now Bishop's Hatfield in Hertfordshire, according to the editor of Bede, Mr. J. A. Giles.

E. G. KEEN.

WARWICK, PA.

Clipper Ship (Vol. iii, p. 140).—Your statement as to the first clipper ship agrees with Mr. Henry Hall's statement in the "U.S. Census Report for 1880," Vol. viii, p. 73; but the same writer in the "Encyclopædia Americana" (1885, Vol. ii, p. 150) describes the Baltimore-built clipper, *Ann McKim*, built in 1832. He speaks of the building of the American frigate *Alliance* (1779?) as being "perhaps the first step in the evolution of the clipper-ship."

ILDERIM.

Blatherskite.—The word "blatherskite" in its origin is Scotch, being composed of the Scotch *blather*, *blether*, equivalent to the German *bladdern*, to talk nonsense, and *skate*, corrupted into *skite*, a term of contempt. The original meaning was "one who talks nonsense in a blustering manner." From this comes the present meaning, a good-for-naught, a man who talks too much. The word is good English, although Bartlett calls it an Americanism.

HORACE V. PEARL.

BOSTON, MASS.

Tooth-brushes and "Esmond."—Tooth-brushes seem to have been unknown in 1754. Lord Chesterfield, in his "Letters to his Son," is never tired of impressing upon him the importance of attending to his teeth, and writing at that date says:

"Nothing seems little to me that can be of any use to you. I hope you take great care of your mouth and teeth, and that you clean them well every morning with a sponge and tepid water, with a few drops of arquebusade water dropped into it; besides washing your mouth carefully after every meal. I do insist upon your never using those sticks, or any hard substance whatever, which always rub away the gums and destroy the varnish of the teeth."

Yet Thackeray, describing in "Esmond" the foppery of Lord Castlewood, says, "He spent a tenth part of his day in the brushing of his teeth and the oiling of his hair." Passing over the exaggeration of this description, one may ask whether tooth-brushes, if in use about 1700, would have been unknown to Lord Chesterfield fifty years later. Oiling the hair seems to be as much an anachronism as using the tooth-brush, seeing that during the first decade of the eighteenth century all gentlemen wore wigs.

CRITICUS.

BORDENTOWN, N. J.

Origin of a Proverb (Vol. iv, pp. 150, 177).—The comparative mention of the three languages reminds me of a saying attributed to an eminent philologist, that, if he wished to court his mistress, he would address her in French. If he had an audience with his king, he would speak to him in English. But in approaching his God, his prayer would be in Gaelic. That the man of many tongues must have been a Highlander, goes without saying. The Gaelic, although a primitive form of speech, is said to be, as befits the children of the mist and the mountain, a particularly majestic and reverential language.

DOLLAR.

NEENAH, WIS.

God Bless You and Sneezing.—In a paper on "The Present Epidemic of Influenza," recently read by Dr. Louise Fiske Bryson, one of New York's bright young women physicians, Dr. Bryson gave an extremely interesting sketch of the history and phases of the world-scouring epidemic. "It is an old, old member of the family of ills that flesh is heir to, and is by some believed to have introduced into use the exclamation 'God help us!' after sneezing, on account of the more serious troubles of which it has been generally found to be the precursor. Such phenomena as earthquakes and great humidity had been found to precede epidemics of influenza, she said."

HARPER.

CAMBRIDGE, MASS.

Discomboberate (Vol. iv, p. 256). —*The Louisville Courier-Journal* says: "Whatever may be said as to alcoholic stimulants, no cigarettes are sold to small boys in Vice-President Morton's hotel. One may imagine Mr. Morton saying to himself:

"'The wide complaint
Of unrestraint
Of youth, the facts corroborate.
Of smells I've met
The cigarette
Doth me most *discomboberate.*'"

[Ed.]

Pets of Famous People (Vol. ii, p. 309; Vol. iii, pp. 34, 59, 69, 79, 81, 118, 261, 287, 311; Vol. iv, pp. 57, 93, 96, 105, 116, 138, 168, 178).—The latest accession to Mark Twain's collection of domestic animals is a handsome tortoise-shell cat, to which he has given the name of "Sin." It need hardly be added that "Satan," his black cat, and "Sin" are the best of friends. H. P. Sanders.

Cincinnati, O.

Oddities of Noted People (Vol. iv, pp. 44, 53, 82, 105, 132).—Four famous men could not during their life-time endure the sight of certain animals. Henry III of France was greatly troubled when he saw a cat; and the brave Marshal d'Abbret took to his heels whenever a pig came into sight —not, of course, from any fear of the pig, but to keep himself from a fainting fit which he was always sure to have if he looked at this creature for any length of time. Tycho Brahe, the celebrated astronomer, became sick and suffered severe qualms when he looked at a fox; and the Duc d'Epernay had to go to his room and keep it for the remainder of the day if he saw a leveret, even although it were at a considerable distance from him.

H. P. Sanders.

Cincinnati, O.

Rise (Vol. ii, pp. 216, 251).—J. H. says there is no such thing as an "upland meadows" in Britain, but there are evidently "upland lawns" (see Grey's "Elegy;" and "high lawns" see Milton's "Lycidas").

Pedant.

Newark, N. J.

Ice Lens (Vol. iii, p. 139).—Last winter (there has not been enough ice this winter for any such experiments) quite a little excitement was caused among a party of skaters on the Serpentine river, England, by one of the party making a lens of ice and lighting the pipes of the others. This reminds the writer that this curious experiment was first brought before the public by Dr. Scoresby, who, when in the polar regions, to the great astonishment of his companions, who did not understand why the ice did not freeze the solar rays, performed the same remarkable feat.

It may also be worthy of remark that Prof. Tyndall, when a tutor in the Royal Institution, on several occasions set fire to little heaps of gunpowder with the rays from an electric arc concentrated upon the powder by lens of ice. His explanation was that, although ice absorbs rays of certain waves of light, and is gradually melted thereby, other waves do not absorb, and these latter produce the heating effect at the focus of the lens. It is wholly a question of the relative motions of the molecules of frozen water and the motions of the waves of light. P. T. Barber.

St. Louis, Mo.

Letter-boxes. — Among things "new under the sun" most persons, says a correspondent, would probably, in spite of the sweeping adage, place those convenient dépôts for letters which prove so great a boon, especially in winter and rough weather, to suburban folk domiciled at a distance from the post-office, and the introduction of which is well within the memory not only of the oldest, but of the middle-aged inhabitant. But it appears that more than thirty years before Robert Murray, the upholsterer, started (in 1685) the London penny post, the French had organized a system by which letters posted in Paris could be conveyed to any part of the city at a cost of a sou apiece, their collection and distribution being expedited by means of boxes—to all intents and purposes similar to our letter-boxes—placed in and about the capital. But the citizens of Paris did not take kindly to the postal novelty, which was destined to share the same fate as the

six-sous omnibus, a contemporary invention, attributed to no meaner person than Pascal. Furetière, in his "Roman Bourgeois," explains how the letter-box experiment came to fail: "Certain boxes," he says, "were at that time newly affixed to all the street corners to hold letters sent *from* Paris *to* Paris. But these things were ordained under such lucky stars that the letters never reached their destination; and when the boxes were opened nothing was found but mice, that some mischievous wags had dropped therein."

Dowlas (Vol. iv, p. 56).—As tending to confirm the view that the cloth *Dowlas* was named from *Dowlais* rather than from *Doullens*, I quote from Tobias Gentleman's "England's Way to Win Wealth" (1614), "and they do return from these places, Normandy canvas and *Dowlais* cloth." The ten "places" which he names are, however, in France, but some are very far distant from Doullens. G.

Alleghany (Vol. iv, p. 176).—I have made the following examinations with regard to the spelling of this name, with the following result:

"Naval Gazetteer," by Rev. John Malham, first American edition, Boston, 1797, "Alleganey."

"American Gazetteer," by Jedediah Morse, D.D., published in Boston, 1804. In this the name is spelled "Alleghany" and "Aleghany."

American edition of "Edinburgh Encyclopædia," published by Edward Parker, Philadelphia, 1816, "Alleghany."

Pinkerton's "Atlas," published by Thomas Dobson & Son, Philadelphia, 1818, "Allegeny."

"Atlas of the World," published by Anthony Finley, 1824, "Allegheny."

Dr. Abraham Rees' "Cyclopædia," first American edition, no date on title pages, published by S. F. Bradford, Philadelphia, "Alleghany."

"Universal Gazetteer," originally compiled by R. Brookes, M.D., and remodeled by John Marshall, Esq., published by Butler & Williams, Philadelphia, 1844, "Alleghany."

Winterbotham's "History of America," printed by Trebout & O'Brien, New York, 1796, "Allegany."

"History of Pennsylvania," by Thomas F. Gordon, printed by Lea & Carey, Philadelphia, 1829, "Allegheny."

"Historical Review of the Constitution and Government of Pennsylvania." No author is given, though Clarkson says, "This work was attributed to one Ralph, though written by Franklin." Printed in London, by R. Griffiths, 1759, "Allegheny."

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

Knights Templar (Vol. iii, p. 296; Vol. iv, pp. 144, 178).—I must beg leave to differ with N. S. S. when he says, "I contend that we may say either 'Knights Templar' or 'Knights Templars,' with perfect correctness," and, if he will examine the meaning of the term, I think he will agree with me that the former only is correct. Knights Templar derive their name from *the one* temple at Jerusalem. By pluralizing both words they are made Knights of the *temples*, a very indefinite term, and one not at all expressing the origin of the order.

D. W. NEAD.

HARRISBURG, PA.

Compare, however, *knights hospitallers*, so called from the fact that they built a hospital (one only) at Jerusalem for the pilgrims.

[ED.]

Gloves in Church (Vol. iv, pp. 21, 132, 155).—I remember reading that Daniel O'Connell having had the fortune to slay a man in a duel, from that time forward never went to mass (at least not as a recipient) without having his right hand wrapped in a black covering. This, I suppose, was only a mark of penitence, for he would not have been allowed, in any circumstances, to touch the host with his hand. IPSICO.

Meerkatze (Vol. iv, p. 166).—Kotzebue wrote a play called the "Meerkatze" (*i. e.*, baboon). PHILLIPS.

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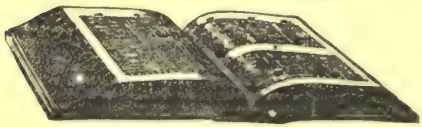
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Queries on all matters of general literary and historical interest—folk-lore, the origin of proverbs, familiar sayings, popular customs, quotations, etc., the authorship of books, pamphlets, poems, essays, or stories, the meaning of recondite allusions, etc., etc.—are invited from all quarters, and will be answered by editors or contributors. Room is allowed for the discussion of moot questions, and the periodical is thus a valuable medium for intercommunication between literary men and specialists.

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NOTES.

TYLER'S SOLILOQUY.

(SEE LA GRIPPE, VOL. IV, P. 133.)

When Harrison, the good and brave,
Was laid upon his bier,
The Whigs then look'd on me to save
The cause they held most dear.

The hero could not die without
A parting word for me,
He bade me truly carry out
The system of the free.

These dying words do truly tell
How plain he did foresee,
That when to me his office fell,
All sense with it would flee.

I know I dared not then proclaim
A word that would appall,
I'd strove high honors to attain
And hid my voice from all.

I promis'd fair, and told them then
That I would carry out,
The measures those true-hearted men
Had warr'd so long about.

Though fain a mask I would retain
My evil heart to hide,
That awful Bank bill, when it came,
I slip'd it quite aside.

When first to me the bill was brought
I pious scruples feigned,
When changed to suit my every thought
The *veto* power I claimed.

Another term I wish'd to run,
And so, without delay,
Forgetting all the Whigs had done
Their cause I did betray.

But they are just what they pretend,
My conduct they despise,
Their rigid virtue would not bend
To aught beneath the skies.

My native State it knew too well
How oft I've "jumped just so,"
To me it bid a last farewell,
A long, long time ago.

I'm like the old Egyptian kings,
My heart so hard to-day;
All o'er the land a curse it brings,
Its glories pass away.

Jackson did bad, and Van still worse,
And I too bad to name,
On history's page we'll stand account
Our deeds its pages stain.

From zenith's height to nadir's view,
We've brought our own fair land,
The merchants, tradesmen, farmers too
Have suffer'd by our hand.

The boasted blessing of free trade
We now have fairly proved,
Distress o'er all our land has made,
Yet we cannot be moved.

In vain I've reached ambition's height,
I can't retain my throne,
And soon, alas! I'll sink in night,
No party will me own.

There's not a thought to give relief
When all my power is gone,
"The worm, the canker and the grief,"
Will prey on me alone.

Earth mourns, for Jackson, Van and I,
Have ruled with tyrant sway,
The brightest land beneath the sky
Its freedom cast away.

But Henry Clay, he is a match
For Jackson, Van and me,
The chains we've forged he'll soon dispatch
And set the people free.

August 13, 1842. SIGMA.

The foregoing lines came into my possession in the spring of 1852, through the literary effects of an original "Old-line Whig," but who the author of them is, or was, I do not know. From the appearance of the manuscript, they seem to have been transcribed from a written or printed copy. They were probably written immediately after what was denominated "John Tyler's Political Apostasy." I do not think I have seen them for thirty-eight years, and only "turned them up" accidentally again, a few days ago. Without reference to their literary quality, or their moral or political sentiment, I have merely transcribed and offer them as an illustration (figuratively) of the manner in which a dignified old party was effected by the *Tyler Grip* nearly fifty years ago. The merits of the lines are about on a par with the political song lore of the period; and, if they have any value at all, independent of this consideration, it must be merely as an episode of history.

S. S. R.

LANCASTER, PA.

THE HUMMING-BIRD.

English-speaking people call this peculiarly American bird "humming-bird," "hum-bird," and sometimes "Colibri." In scientific language, the family of humming-birds is known as the *Trochilidæ*, and Linnæus styled the genus also *Trochilus*, a name borrowed from Herodotus, who designates by the term "τροχίλος" a certain Egyptian bird (*Pluiranus Ægyptius*); the name was also applied by the ancient Greeks to the hedge-sparrow. Linnæus named one species *Trochilus colubris*, taking the *colubris* from the *colibri*, which he already found in French. Among the various aboriginal peoples of America the humming-bird has many curious names.

West Indies.—The word *Colibri* itself is said to belong to the Carib language of the West Indies. Father Labat, in his "Nouveaux Voyages aux Iles d'Amérique" (1722, Vol. iv, pp. 11–15), gives a lengthy description of these little creatures, and states (p. 11) that "Nos François le nomment *Colibris* qui est le nom que les Caraibes lui ont donné." But Hans von Berlepsch (from whose essay, "Kritische Bemerkungen zur

Colibri-Literatur," in the "Festschrift des Vereins f. Naturkunde zu Kassel," 1886, a great part of the information contained in this article has been extracted) points out that the word *colibri* does not occur in the Carib dictionary of Rochefort, and seems to favor the opinion of Lesson that it is derived from the French *col brillant* (shining throat). According to Gundlach, the Indians of Cuba called the humming-bird *Zunzun* and *Sunsun*, names apparently onomatopœic.

Mexico.—In old Mexico the Colibri was termed *Huitzitzil*, *Tzitztototl*, *Ourissia*, descriptive words, no doubt. The ancient Mexicans employed the plumage and skin of the humming-bird in the preparation of their pictures and ornaments. *Huitzilopotchli*, the tutelary deity and war-god of the Aztecs, received his name from the fact that his left foot is adorned with feathers of the Colibri. *Huitzilopotchli* is composed of two words, meaning "humming-bird" and "left" (Clavigero, "Stor. del Mess.," ii, 17; Prescott, "Conq. of Mex.," i, 63, 413). A legend (the authority for which is none too trustworthy) of the aborigines of Michoacan relates to the deluge. The boat of Tezpi, the Noah of this people, was filled with birds and animals. When the flood began to subside, he sent out the vulture, who, however, stopped to feed on the corpses floating on the waters and failed to come back. Tezpi then sent forth *Huitzitzilin*, the humming-bird, who soon returned with a twig in his mouth (Prescott, ii, p. 386).

South America.—In Peru the Indians called the Colibri *Quinde*, *Quinti*, *Quintiut*. The old writers refer to Peru also the name *Tominejo*. In Brazil, according to Marcgrave, the Tupis of the Pernambuco region named the humming-bird *Guianumbi* or *Guinambi;* and Martius also gives *Guayrambo* and *Oaincumby*. The Chayma Indians called it *Tucuchi*. Thevet (15, 58) gives the Brazilian name of a very small bird of somewhat similar appearance as *Gonambuch*, a name which some incline to refer to the *Certhiola*. According to Martius, the Tupi name of the *Pyroderus scutatus*, belonging to the *Cotingidæ*, is *Ganambuch*. An Arawak name is *bimiti*.

North America.—Lescarbot, in his "Hist. de la Nov. France" (1612), notices (p. 790) "un oiselet que les Sauvages appellent *Niridau* lequel ne vit que de fleurs." In his "Muses de la Nouvelle France," he thus describes it:

> "*Niridau*, c'est ton nom que je ne veux changer
> Pour t'en imposer un qui seroit étranger,
> *Niridau*, oiselet délicat de nature
> Qui de l'abeille prent la tendre nourriture
> Pullant de noz jardins les odorantes fleurs
> Et des rives des bois les plus rares douceurs."

That this is the bird called *oiseau-monche* is evident. Leclercq ("Relation de la Gaspésie," 1691, p. 486) says, "Nos Gaspésiens l'appellent *Nirido*," referring to the *oiseau-mouche*. *Nirido* then was the name given to this bird by the Algonkins of Gaspé and part of New Brunswick. The Iroquois of Canada (Cuoq, "Jugement erroné," p. 89; "Lexique iroquois," p. 69) call the colibri *Raonraon*, an onomatopœic word, from the noise made by its wings. The Algonkin name is *Nonokase*. Cuoq says this last name signifies "the bird *nonoka*," and seems to derive it also from the noise made by the creature in flitting about; or it may come from the root *none* (he sucks), with reference to the humming-bird feeding on flowers. In Major Powell's "Introduction to the Study of Indian Languages" (1880, p. 66), a different explanation of this name is given; there *no-non-k'aus-eé* is said to signify "an exceedingly slight (or delicate) creature." We learn also that the Shyennes call the humming-bird *ma-ká-i-tai-wi-kis*, which means "iron-bird," from *makai-it* (iron) and *wi-kis* (bird). In Ojebway the Colibri is called *nahnookáhseens* (Wilson) and in Mississagua *nonokasi*.

In European languages, the Colibri is denoted by names that are either borrowed or descriptive.

German.—In Germany *Colibri* or *Kolibri* is the most frequent name; we find also in some writers *Fliegenvogel* (*i. e.*, fly-bird), and *Blumenspecht* (*i. e.*, flower-pecker), as well as *Honigvogel* (honey-bird).

Dutch.—The Dutch appellations of the humming-bird are *Kolibri*, *Kolibrietje*, both borrowed. The Negro-Dutch in Surinam call it *Lonkerkje*.

Swedish.—In Swedish *Colibri* and *Flugfogeln* are used.

Italian.—The Italians use *Colibri*, as in German and French.

Spanish.—The Spaniards call the humming-bird *Pica-flor* (*i. e.*, peck-flower) and *Chupa-flor* (*i. e.*, suck-flower). In the works of early Spanish writers on America, we find also the name *Tominejo*. According to Oviedo, this last name was current in Peru, and was given to them on account of their diminutive size; a bird with its nest weighing only two *Tominos* (a *Tomin* being a weight of about twelve grains). The Spanish in Mexico call the Colibri also *Chupa-rosa* (suck-rose) and *Chupa-mirto* (suck-myrtle).

Portuguese.—The most usual names in Portuguese are *Beija-flor* (*i. e.*, kiss-flower), and *Tomeneco*. In Brazil *Beija-flor* is the most used.

French.—Perhaps the commonest name of the humming-bird in French is *Colibri*; they are also called *oiseaux-mouches* (*i. e.*, fly-birds). The terms *Colibri* and *oiseau-mouche* occur in the early writers on the West Indies and South America. Other names are also found. Audebert and Vieillot (1802) style them "oiseaux dorés." The French Creoles of the West Indies call the Colibri *Becfleurs* (imitated from Spanish *Pica-flor*), *Murmures*, *Bourdons*, *Froufrous*, which last three names explain themselves. In French Canada, *oiseau-mouche* and Colibri are used.

The *Negro-English* dialect of Guiana calls the humming-bird *Longriki*, according to Wullschlaegel's "Deutsch-Negerenglisches Wörterbuch" (1856, p. 53). In conclusion, I may note that the general word for *bird* in Carib-Arawak is *coddibri*, which may possibly have some bearing on the derivation of the word *Colibri*. For another derivation of the Mexican name *Huitzilapochtli*, see Dr. D. G. Brinton ("Ancient Nahuatl Poetry," 1887, p. 173), from whom we learn that an ancient ruler of Mexico was named *Huitzilihuitl* (*i. e.*, humming-bird feather), a term often applied to warriors. As early as 1754, in his "Versuch einer Beschreibung des allerschönsten und beinah allerkleinsten Vogel der unter dem Namen Colibri bekannt ist" Lübeck, 1754 celebrated in German song the humming-bird as Lescarbot had done in French nearly a century and a half before him, and as Howitt, Lowell and others have done since in our own tongue.

A. F. Chamberlain.

NEGRO PSALMODY, OR RELIGIOUS SONGS.

About the beginning of the second decade of the nineteenth century, quite a large number of negroes from Maryland and Virginia located along the Susquehanna river, in Pennsylvania, notably at Marietta and Columbia. Some of these were emancipated slaves, some runaways, and others free-born, but, perhaps, nearly all of them were, at least nominally, religious, and these latter were also good singers, after their own peculiar fashion. Of course, they were not cultured vocalists, for they all sang in *primo*, from the highest falsetto, down to the lowest baritone, but they all had strong voices, and when they sang in concert, "they made the glass jar in the windows," and, when they became excited, they would monotonously emphasize their songs by a vigorous thump of toe or heel, or perhaps the whole foot. Their songs were mainly mere repetitions, varied by the introductions of brother, sister, father, mother, etc. Their number of "sacred songs" was almost "legion," but the following were among the most popular, or perhaps their favorites. At first they held their meetings of simple worship at each other's houses, but subsequently they improvised regular places of public worship, and approximated the forms of the white people.

O, *brudders*, be determined
For to jine me in de battle
Wid a shield in your hand,
I am bound fur to die in de army;
I am bound, I am bound
For de new Jerusalem,
I am bound to die in de army.

This would be sung, at least, four times, the only variation being the introduction of the names aforementioned in the first line, but if they wished to prolong the song, they would substitute, *preacher*, *pilgrim*, *sojourner*, etc.

The same course would be pursued in this:

Come, *brudders* in de Lord;
Come, rise, shine and go wid me,
We'll leave dis wicked world
And all things below,
For I heard a voice say
Dars lions by de way,
And we'll all clime de mountin
Of Calvary (*Cal-vo-ray*).

Every syllable of the last word was accented, and the line was drawn out and made to rhyme with *say* and *way*. The air was a lively one, and less monotonous than usual.

The following was a special revival song, and was generally preceded by several vigorous thumps of the feet—something akin to a drummer's premonitory "flams," before the fifer "strikes in."

Sin sick, O hal-le-lu-ya,
Sin sick, O ha-le-lu-ya,
Sin sick, O hallelu, hallelu, hallelu-ya.

Send for de doctor,
And he'll come a ridin,
On a pale hoss,
And Gabrial ridin behind 'im,
Blow de trumpet Gabrial,
And call de world to judgment.

Each line constitutes a verse with the repetition and chorus of the first one. Sung in an emphatic and sensational strain.

S. S. R.

LANCASTER, PA.

QUERIES.

City That Perished Through Silence.—What city was destroyed by silence?

MARTIN.

McCONNELLSTOWN, PA.

See AMERICAN NOTES AND QUERIES, Vol. i, p. 246.

Rhadames.—There is a kind of silken fabric called *rhadames*. Whence does it get its name? ETHYL.

CAMDEN, N. J.

Rhadames, or Ghadames (anciently *Cydamus*), is a town, oasis and province in the western part of Tripoli. It would appear that the application of this name to the fabric in question must be fanciful, since we find no account of silks being grown or manufactured at or near the town. Many of the fabrics of recent years are arbitrarily or fancifully named.

Scenic Philosopher.—Who was called the Scenic Philosopher and by whom?

S. P. SIMONS.

PITTSBURGH, PA.

This title was given to Euripides, the Greek tragedian. It is mentioned as his accepted title by Vitruvius, in his "Treatise in Architecture," Lib. viii.

Latter Lammas.—What is the origin and meaning of this expression?

C. S. SINCLAIR.

SAN FRANCISCO, CAL.

This expression, like the well-known Greek Kalends, means "never." Mr. William Lloyd Birkbeck, in his "Historical Sketch of the Distribution of Land in England," says: "The only probable derivation of Lammas is late-math, late mowing, hence 'Latter Lammas,' a later math than Lammas, became proverbial," etc., but this explanation, even though it be backed up by such good authority, seems highly questionable.

Grass.—What is the meaning of the word *grass* in the following quotation:

"Yet, for to make me sound,
Ay me! No *grass* nor physic may be found."

It is from Sonnet xxii of B. Barnes' "Parthenophill and Parthenophe" (1593).

G.

Grass may here mean herb.

Sattan.—We are informed in Mateer's work, "The Land of Charity," that in Travancore there is a set or sect of demon worshipers who make sacrifices to an arch-fiend named Sattan. Mr. Mateer thinks that the name is of Dravidian origin, and has no relationship to the Semitic name Satan. P. M. A.

FORT WAYNE.

Alphabetical Alliterations (Vol. i, p. 284).—Can some correspondent give the poem beginning:

An Austrian army awfully arrayed
Boldly by battle besieged Belgrade,
Cossack commanders, cannonading, come,
Dealing destruction's devastating doom, etc.

* * *

An Austrian army awfully arrayed
Boldly by battery besieged Belgrade,
Cossack commanders, cannonading, come,
Dealing destruction's devastating doom.
Every endeavor engineers essay
For fame, for fortune, forming furious fray;
Gaunt gunners grapple, giving gashes good,
Heaves high his head heroic hardihood,
Ibraham, Islam, Ismael, imps in ill,
Jostle John Jarovlitz, Jem, Joe, Jack, Jill;
Kick kindling Kutusoff, kings' kinsmen kill;
Labor low levels loftiest longest lines;
Men march 'mid moles, 'mid mounds, 'mid murderous mines,
Now nightfall's nigh, now needful nature nods,
Opposed, opposing, overcoming odds,
Poor peasants, partly purchased, partly pressed,
Quite quaking, "Quarter! Quarter!" quickly quest.
Reason returns, recalls redundant rage,
Saves sinking soldiers, softens signiors sage.
Truce, Turkey, truce! truce treacherous Tartar trains!
Unwise, unjust, unmerciful Ukraine.
Vanish, vile vengeance, vanish, victory vain!
Wisdom wails war—wails warring words. What were
Xerxes, Xantippe, Ximenes, Xavier?
Yet Yassey's youth, ye yield your youthful yest,
Zealously, zanies, zealously, zeal's zest.

It may be worth while to append the following also:

ADDRESS TO THE AURORA—AN ALLITERATIVE POEM.

LINES WRITTEN ON SHIP-BOARD IN MIDOCEAN.

Awake, Aurora! and across all airs
By brilliant blazon banish boreal bears,
Crossing cold Canope's celestial crown,
Deep darts descending dive delusive down.
Entranced each eve Europa's every eye
Firm fixed forever fastens faithfully,
Greets golden guerdon gloriously grand;
How holy heaven holds high his hollow hand
Ignoble ignorance, inapt indeed—
Jeers jestingly just Jupiter's jeered:
Knavish Kamschatkans, knightly Kurdsmen know,
Long Labrador's light lustre looming low;
Midst myriad multitudes majestic might.
No nature nobler numbers Neptune's night,
Opal of Oxus or old Ophir's ores.
Pale phyrrhic pyres prismatic purple pours—
Quiescent quivering, quickly, quaintly, queer,
Rich, rosy, regal rays resplendent rear;
Strange shooting streamers streaking starry skies
Trail their triumphant tresses—trembling ties.
Unseen, unhonored Ursa—underneath:
Veiled, vanquished—vainly vying—vanisheth:
Wild Woden, warning, watchful—whispers wan
Xanthitic Xeres, Xerxes, Xenophon,
Yet yielding yesternight yule's yell yawns
Zenith's zebraic zigzag, Zodiac zones.

Green Knight.—Who was known as the Green Knight? JUDITH.

NEW YORK.

It was the poet George Gascoigne, at one time a soldier in Queen Elizabeth's service, who bore this title while engaged in military duty in the low countries.

Gubbins.—Can you tell me anything about the Gubbins, a former gypsy-like race of Devon in England? N. E. D.

PENNSYLVANIA.

There is promised a sketch of this utterly debased and now almost if not quite extinct horde of English savages, to appear in the fifth volume of "Chambers' Encyclopædia," new edition.

REPLIES.

Let On (Vol. iv, p. 199).—The phrase "to let on" is certainly Irish. I have never heard it except in an Irish mouth, or from those who have learned it from Irish nurses. PHILLIPS.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Cocobola.—There is a material used for knife-handles known to the trade as *cocobola* wood. What is the true spelling of this name, and what is the botanical name of the tree which produces it? One can hardly help suspecting its identity with the *coccoloba*, or sea-grape. O. R. D.

CONNECTICUT.

The Sixth Sense, etc.—Who wrote the following: "The Sixth Sense—the love of the beautiful, which is the *blessing* added to the *curse*, for it sanctifies toil, and when we are weary with the world it helps to take away to that land where everything is fair and no one is weary?" W. SARTAIN.

Rocking Stones.—What are rocking stones and where found?

MARTIN.

McCONNELLSTOWN, PA.

Sun Set on United States.—Does the sun ever set on the United States?

MARTIN.

McCONNELLSTOWN, PA.

See AMERICAN NOTES AND QUERIES, Vol. iii, p. 58.

Crouchmas.—Why is St. Helen's day called Crouchmas? O. C. W.

DELAWARE.

Grindle.—One of the names by which the curious mud-fish, *Amia calva*, is known in the Western States, is that of *grindle*, or more fully, *John A. Grindle*. What was the origin of this name, as applied to a species of fish? P. R. E.

OHIO.

COMMUNICATIONS.

Pets of Famous People (Vol. iv, p. 203).—*Robespierre.*—A curious sidelight on the character of Robespierre is furnished by the following anecdote from "Der Neue Plutarch," Vol. ii, p. 4:

"Für seine von der eigenen Schwester Charlotte stets gerühmte Herzensgüte und Milde des Charakters spricht folgender Zug aus seinen Knabenjahren. Er unterhielt eine Hecke von Tauben und Sperlingen. Eine der Tauben hatte er auf die zärtlichsten Bitten der Schwestern denselben unter der Bedingung sorgsamer Pflege überlassen. Doch aus Mangel an Aufmerksamkeit kommt diese Taube um, und Maximilian geräth darüber ganz ausser sich vor Schmerz. Als er später in seinem elften Jahre nach Paris abreiste, war er nicht dahin zu bringen, den Schwestern seine Tauben zu überlassen, so dringend er darum gebeten wurde und so bereitwillig er ihnen sonst alles überliess, worauf sie ihre Wünsche gerichtet hatten." [ED.]

Saadie (Vol. iv, p. 35).—I am informed this word prevails in the South, so far even as New Orleans. Is considered of a negro origin. P.

PHILADELPHIA, PA.

St. Keyne (Vol. i, p. 250).—Prince Brechan, the father of St. Keyne, had thirty children, all of whom became saints of the British church. LEOFRIC.

Quaint Yankeeisms.—Mr. C. Deming contributes the following characteristics of rural New England life and speech, taken from a note-book of twenty-five years' standing. He says: "Here are a few Yankeeisms, drawn, for the most part, from the same locality: 'He butters sausages'—*i. e.*, lives too extravagantly; 'Back up your cart,' for pass your plate; 'Waal, that's a huckleberry tew much;' 'He's troubled with Bright's kidneys;' 'He died of a plexy;' 'Can't let year have no eggs to-day we're settin';' 'I have written a receipt for my husband's tombstone;' 'My piano is made of Chickering wood;' 'Draw a long scythe (sigh);' 'These corns hurt me so I most want to walk backwards;' 'Newark, New Jersey, is in York State, isn't it?' 'We had a fine ball last night! the T. Ostrich [orchestra] played for us.' Let me close with this rural telegram which, many years ago, I was permitted to copy, and which I pen literally, save the substitution of a spurious name: 'James Smith has broken his legs badly. All well.'"

National Bird (Vol. iv, p. 197).—The Quetzal is the national emblem of Guatemala.

Fogo, in the sense of a strong smell, is a rustic colloquialism. The word is not unlike *hogo* (Vol. iv, p. 191), in sense as well as in sound, but it may be akin to *fog*, a vapor. I have heard *fugo* used with a similar meaning. R.

Tree-Lists (Vol iii, p. 190; Vol. iv, pp. 71, 167).—There is another tree-list in Ode ix, of the "Parthenophill and Parthenophe" (1593) of Barnaby Barnes. Still another is in Sonnet xxix of the same poem. G.

Language Statistics.—"The language in which Shakespeare and Milton wrote was the language of less than 6,000,000 human beings, and when Washington was President less than 16,000,000 of people used the English tongue. At the same time (time of our first President), French was the mother tongue of at least 30,000,000 of people, and by some writers it is said that 50,000,000 of French-speaking people were living at the time of the revolution of 1789," says the Chicago *Times*. "This state of affairs is now completely reversed. Between forty and fifty years ago, the English language equaled the German in the number of those who spoke it, and now the latter is left far behind in the race. German is now spoken by 10,000,000 persons in the Austro-Hungarian Empire, by 46,000,000 in the German Empire, by 40,000 in Belgium, and by about 2,000,000 in the little Alpine country of Switzerland. Besides the countries mentioned, in which German is usually classed as the native tongue, it is spoken by about 2,000,000 persons in the United States and Canada, giving a total of about 60,000,000 who use the German language.

"With French the case is much the same, but the gain during the last century has been smaller than that of German. French is now spoken by the 38,000,000 inhabitants of France, by 2,250,000 people in Belgium, by 200,000 in Alsace-Lorraine, by 600,000 in Switzerland, 1,500,000 in the United States and Canada, 600,000 in Hayti, and by 1,500,000 in Algiers, India, the West Indies, and Africa; in all 45,000,000.

"English is spoken by all but less than 1,000,000 of the 38,000,000 in the British isles, by probably 57,000,000 of the 60,000,000 inhabitants now believed to be in this country, by 4,000,000 persons in Canada, by 3,000,000 in Austria, by 3,700,000 West Indians, and perhaps by 1,000,000 in India and other British colonies, bringing the total to over 100,000,000."

P. F. FORMAN.

CHICAGO, ILL.

Badges of Clans (Vol. iv, pp. 155, 162).—Logan's "Scottish Gael" has a very good list of these distinguishing marks. The botanical names are given in addition to the Gaelic and English. The "Geography of the Clans" (published by Johnston, of Edinburgh) has a rather more extended set of them, but gives the Gaelic and English names only. It also contains several of the clan slogans, or war-cries. Brown's "History of the Highlands" has colored plates of many of the clan tartans. "Sketches of the Clans" (published by Cuppler, Upham & Co., Boston) has twenty-two colored illustrations of the different plaids. A Highland chief was entitled to wear in his bonnet three pinion feathers of the Scottish eagle, a chieftain wore two feathers, and a *duine-uasal* (a sort of gentleman without special office), one feather. Two Highlanders meeting could thus determine each other's clan, name and social standing. The five-leaved heath is the emblem of the Robertsons of Struan, and is supposed to be the most ancient of the clan badges. The affix of "son" to a Scottish surname was considered to mark a decidedly plebeian and alien origin. It betokened that the person was a descendant of the Scandinavian invaders, or colonists, who had settled in the country. James VI was accustomed to say that, "all the *sons* were carle's (common men's) sons, except Struan Robertson, and he was a true gentleman's son."

DOLLAR.

NEENAH, WIS.

Parallel Passages.—Has attention been called to the resemblance between the last two lines of Freneau's "Wild Honey-Suckle" and two well-known lines from Malherbe?

The former are:

> "The space between is but an hour,
> The frail duration of a flower."

And the latter:

> "Et, rose, elle a vécu ce que vivent les roses,
> L'espace d'un matin."

C. S. BROWN, JR.

NEWBERN, TENN.

A Conceit.—

> "Whose borders set with *double daisies*,
> *Doubles* my *dazèd* muse, with endless doubt."

(Barnaby Barnes' "Parthenophill," Sonnet xxvii.)

¶ In the same poem, Sonnet xxxvi, *woman* is called *man's woe*. G.

Etymologies.—I take the liberty of sending you a few etymologies of words in every-day use:

Damask is from the city of Damascus; satins from Zaytown, in China; calico from Calicut, a town in India, formerly celebrated for its cotton cloth, and where calico was also printed. Muslin is named from Mosul in Asia; alpaca from an animal in Peru of the llama species, from whose wool the fabric is woven; buckram takes its name from Fostat, a city of the Middle Ages, from which the modern Cairo is descended. Taffeta and tabby from a street in Bagdad. Cambric from Cambrai. Gauze has its name from Gaza, baize from Bajac, dimity from Damietta, and jeans from Jean. Druget is derived from a city in Ireland, Drogheda. Duck comes from Torque in Normandy. Blanket is called after Thomas Blanket, a famous clothier connected with the introduction of woolens into England about 1340. Serge derives its name from Xerga, a Spanish name for a peculiar woolen blanket. Diaper is not from d'Ypres, as it is sometimes stated, but from the Greek diaspron, figured. Velvet is from the Italian vellute, woolly (Latin, vellus—a hide or pelt). Shawl is the Sanscrit sala, floor, for shawls were first used as carpets and tapestry. Chintz from the Indian chott. Delaine is the French "of wool."

J. A. PARTRIDGE.

HOLMESBURG, PA.

Some Slang Words and Phrases.—"Dun" is a word now whose meaning is known to every one who understands the English language. About the beginning of the century a constable in England named John Dun became celebrated as a first-class collector of bad accounts. When others would fail to collect a bad debt, Dun would be sure to get it out of the debtor. It soon passed into a current phrase that when a person owed money and did not pay when asked, he would have to be "Dunned." Hence it soon became common in such cases to say, "You will have to Dun So-and-so if you wish to collect your money."

Until the nomination of Franklin Pierce for the presidency, the word "outsider" was unknown. The committee on credentials came in to make its report and could not get into the hall because of the crowd of people who were not members of the convention. The chairman of the convention asked if the committee was ready to report, and the chairman of the committee answered: "Yes, Mr. Chairman, but the committee is unable to get inside on account of the crowd and pressure of the outsiders." The newspaper reporters took up the word and used it.

"You are a daisy," is used by Dickens in "David Copperfield," in the sense of calling a person a daisy in a way to express admiration, and, at the same time, to laugh at one's credulity. Steerforth says to young Copperfield: "David, my daisy, you are so innocent of the world. Let me call you my daisy, as it is so refreshing to find one in these corrupt days so innocent and unsophisticated. My dear Copperfield, the daisies of the field are not fresher than you."

"Too thin" (Vol. ii, p. 196) was given currency by the Hon. Alexander H. Stephens, of Georgia, in the United States Congress in 1870. Some members had made a reply to Mr. Stephens and the latter had his chair wheeled out in the aisle and said in that shrill piping voice which always commanded silence: "Mr. Speaker, the gentleman's arguments are gratuitous assertions made up of whole cloth. And cloth, sir, so gauzy and thin that it will not hold water. It is entirely too thin, sir."

S. C. PORTER.

SAN FRANCISCO, CAL.

Oddities of Noted People (Vol. iv, p. 203).—George Eliot wrote for eight years with the same pen, and on one occasion upon losing it she describes the loss as something that "crowns all" her other misfortunes.

Pitman (Vol. iv, p. 191).—In many places the smallest pig in a litter is called the *titman;* probably *pitman* in this sense is a disguised form of the same word, or might it not be connected with *pet?*

P. R. E.

OHIO.

God Bless You and Sneezing (Vol. iv, p. 202).—Baring-Gould, in his "Legends of the Patriarchs," says: "The custom of saying 'God bless you' when a person sneezes dates from Jacob. The Rabbis say that before this time men sneezed once, and that was the end of them; the shock slew them, but the patriarch, by his intercession, obtained a relaxation of this law, subject to the condition, that in all nations a sneeze should be consecrated by a sacred aspiration." L. R.

PHILADELPHIA, PA.

Nicknames of Peoples (Vol. iv, p. 199).—Formerly, the Byzantines, or Fanariotes, were called *griffons*, possibly from their mixed or hybrid character, like that of the fabulous griffin. In Louisiana, mulattoes are often called *griffins* (Fr., *griffe*), doubtless for a similar reason.

Shack (Vol. iv, p. 22; Vol. iv, p. 201).—This word was formerly common in the New England States among ball players. The *shacker* stood behind the catcher to intercept, or to chase any ball that might pass the latter. To *shack* for another player meant to chase wild or fly balls for him. TROIS ÉTOILES.

Eirenæus Philalethes (Vol. iv, p. 113).—There were two alchemistic writers under the name of Philalethes: Rev. Thomas Vaughan (1621–1665, "Encyc. Brit."), whose pseudonym was Eugenius Philalethes, was a Rosicrucian adept, and had, so he says, discovered the secret of the transmutation of metals. Hargrave Jennings ("Rosicrucians") states that he was reported to preside at the annual meetings of the illuminated in Europe, as late as 1749. Eirenæus Philalethes was the author of a book, now rare, and priced at £5, entitled, "Marrow of Alchemy, being an experimental treatise discovering the secret and most hidden mystery of the Philosopher's Elixir, in which the art is so plainly disclosed as never any before did for the benefit of young practitioners," by Eirenæus Philoponos Philalethes, 1654.

His real name, however, is yet unknown.

WARWICK, PA. E. G. KEEN.

Place Names (Vol. iv, p. 179).—*Sherbro*, or Sherboro (island and river), near Sierra Leone. This name is said to be a corruption of "sea-bar," which would appear to be a good descriptive name of the island. But there is also a native tribe and a mainland district called Sherbro, so that the "sea-bar" derivation seems doubtful.

Flip (Vol. iv, p. 19).—This word, in the sense cited, seems a modification of *flipflap*. Davies ("Supplem. Engl. Gloss.") has "*flipflap*, a flighty person," with a quotation from Sir John Vanbrugh's (1666?–1726) "False Friend" (i, 1):

"The light airy *flipflap*, she kills him with her motions."

Compare "Fad" (Vol. iii, pp. 102, 154, 276; Vol. iv, p. 22) and also "Dude" (Vol. iv, p. 137).

A. F. CHAMBERLAIN.

TORONTO, ONT.

Plaquemine, Plaqueminier (Vol. iv, p. 24).—Charlevoix, in the "Description des Plantes Principales del Amérique Septentrionale," appended to the second volume of his "Histoire du Canada" (1744), has (p. 37) "*Piakiminier* on *Plakminier* de la Floride. Guaiacana Floridana." He states: "C'est ce qu'on appelle à la Chine *Figue Caque*." In Vol. iii, p. 395, he says: "La *Piakimine* à la figure et un peu plus que la grosseur d'une prune de Darnas." William Strachey ("Hist. of Trav. Into Virgina Brit.," Hakl. Soc. Ed.) describes (p. 118) "a plomb which they call *pessimins*, like to a medler in England, but of a deeper tawny cullour; they grow on a most high tree," and a note at the foot of the page informs us that it is *Diospyros Virginiana* (now called *persimon*). In the "Relation de Joutel" (Juillet, 1687), printed in the "Découvertes et Établissements des Français dans l'ouest et dans le sud de l'Amérique septentrionale (1614–1698), Mémoires et Documents inédits recueillis et publiés par Pierre Margry," we read ("Troisième Partie," 1879, p. 444): "Ils [*i. e.*, les *Akansas*] ont encore d' une espèce de fruit qu'ils appellent *piaquiminia;* il resemble aux nèfles [medlars] de France, mais il est bien meilleur, d' une plus belle couleur

et plus délicat. Ils font une espèce de pain approchant du pain d'espice pour la façon mais il n'a pas le mesme goust." These descriptions seem to refer to similar trees (see also "Chambers' Encyclopædia," article "Date-Plum").

This will go far towards answering the question of the Indian origin of the word. It is stated by Joutel (in 1687) that the *Akansas*, a tribe of Indians in the Mississippi region, called this fruit *piaquiminia*. The "Bayon de Plaquemine," mentioned by Longfellow ("Evangeline"), is perhaps not far from "le détour aux Piakimines" of Charlevoix (iii, 441). *Piakimine* (the fruit) and *piakiminier* (the tree) are found in early French in the region in question.

A. F. CHAMBERLAIN.

TORONTO, ONT.

Elephant on One's Hands.—It is related that many years ago the East India Company sent to the piratical Sultan of Sulu a ship-load of elephants as a present. Not having any use for the expensive gift, the Sultan ordered the elephants to be shipped to Borneo and there turned loose in the jungle. Some have even conjectured that Borneo got its rather sparse stock of wild elephants from the above-named source.

N. S. S.

The Night, etc. (Vol. iv, p. 197).—The stanzas asked for are from a poem called "Light" and run:

"The night has a thousand eyes
And the day but one,
Yet the light of the bright world dies
With the dying sun."

"The mind has a thousand eyes
And the heart but one,
Yet the life of a whole life dies
When its day is done."

These two stanzas constitute the whole of the poem which was written by Francis W. Bourdillon when a student at Worcester College, Oxford. The poem has been translated into all the principal languages of Europe. The author was a native of Woolbedding, Sussex county, England. [ED.]

Nicobar (Vol. iv, p. 151).—This name appears as Nicuba in Drayton's "Polyolbion," nineteenth song. G.

Home's Home, etc. (Vol. iv, p. 32,).—Perhaps the following, by D. M. Mulock, is what is wanted:

"By the fireside still the light is shining;
The children's arms round the parents twining,
From love so sweet, oh, who could roam,
Be it ever so homely, home is home."

[ED.]

Hammock (Vol. iv, pp. 77, 119).—May there not be a connection between the word *hammock*, meaning a fertile or low-lying piece of land, and the name of *Jamaica?* It is said (Vol. iv, p. 178) that *Jamaica* means *isle of springs*. One of the Caribee islands (was it St. Kitts?) was called *Xamaca*, which is said to mean *isle of woods*. Now a *hammock* is often a place of springs, and always, I think, it is by nature densely wooded. The old Timucua language of Florida was of a Carib stock, at least that is what I understand from a conversation with Mr. Gatschet on the subject.

* * *

Jumby (Vol. iv, p. 83).—I suspect that *Jumby*, the West Indian for *ghost*, is identical with *mumbo Jumbo*. In a pleasant book on the West Indies, called "Down the Islands," we find *Jumby* used as a proper name, apparently a nickname for Satan.

QUI TAM.

Rare Words.—In that very curious poem (which in some parts displays excellent qualities), Barnaby Barnes' "Parthenophill and Parthenophe" (1593) there may be found many singular phrases and expressions. From it I cull the following:

Did thou, for *didst thou*, Sonnet iv.

Freelege, for *freedom*, Sonnet iv and Madrigal ii.

Thou found, for *thou foundest*, Madrigal ii.

Male, for *freckles* (A.-S., *mal*, a mole; L., *macula*), Sonnet xiii.

Goldy, for *golden*, Sonnet xix.

Thou consumes, Sonnet xx.

Midnoctial, for pertaining to midnight, Sonnet xxiii.

Undershove, to shove under, Sonnet xxiii.

Next eleven, for twelve, Sonnet xxiii.

Wonders her, for *admires her*, Sonnet xxvi.

Thou rejourns, for *thou rejournest*, Sonnet xxviii.

Thou spurns, *ibid.*

Parcher, one who parches, Sonnet xl.

Tiding, for *tide*, Sonnet xli.

Moult, for *melt*, Sonnet xliv.

Pierce, for *sharp*, Sonnets xliv and xlvi. (The poet has much to say about a *pierce eye;* his book is dedicated to William Percy. It would almost appear from one of the dedicatory sonnets, that the Lady Bridget Manners was the "Parthenophe" of this remarkable poem, yet that beautiful lady cannot have felt flattered by some of the coarser parts of this most unequal production.)

Dartless and *smartless*, Sonnet xlvii.

Grath, for *clothe* or *make ready—graith* or *greith*, Sonnet xlix.

Mirrold, for *mirror*, Madrigal xi, xxii.

Thou pours, *thou writes*, etc., Sonnet lxxiv.

Anemone, pronounced *any moan*, in Sonnet lxxxix.

Heliochrise, for bright golden yellow, Sonnet xcvi, Madrigal xxiii.

Counterbeat, to strike against, Sonnet xcviii.

Overthwart, to cross, to go against, Sonnet c.

Glaucy, for sea-green, Madrigal xvi.

Tickle, for an act of tickling, Madrigal xvi.

Bood, for *bud*, Madrigal xvi.

Naffe, for *nave*, Madrigal xxii.

Fashionate, for *fashioned*, Madrigal xxii.

Overprise, to exceed in value, Madrigal xxiii.

Reflect, to turn one's self back, Madrigal xxiv.

Ravens *croape* (for croak), Sestine v, p. 481.

Replyal, for *reply*, Elegy iv.

Schoede, for bundle (?), Elegy iv.

Bongling, delay (?), bundling (?), Elegy v.

Herdgroom, for herdsman, Ode ii.

Luskin, a lazy fellow, Ode ii.

Clothesless, for *naked*, Eidillion after Moschus.

Eidillion, for *idyl* (as above).

Dart-barrow, for *quiver* (as above).

Plet, for *plat* (verb), Ode ii, p. 443.

Pike, for *pick*, choose (as above).

Bay, for *baa*, as a lamb, Canzonet ii.

Friskin, for *frisking*, Canzonet ii and Ode iv.

Confines, for *neighbor*, Canzonet ii.

Herrye, to carry off (?), Ode vi.

Chiefden, a chieftain, Ode vii.

Rushings, for *rushes*, Ode viii.

Thundercrack, Ode ix.

Mynthe, for *mint*, Ode xi.

Frettished, for *crowded* in (?) Ode xii.

Asier, for azure, Canzonet iii.

Soft, for softness, Canzonet iii.

Chesse, a row, Canzonet iii.

Doly, for doleful, Canzonet iii.

Yowl, for *howl*, Sestine v.

Mr. Arber has inserted Barnes' long poem, "Parthenophill and Parthenophe," in one of the volumes of his "English Garner." He neglects to tell his readers, however, that he has omitted portions of the poem; for the work as described by the bibliographers contained matter not found in this somewhat modernized reprint, which is made from the Duke of Devonshire's copy, supposed to be unique. The poem is a perfect treasure-house of Shakespearean, Baconian, Spencerian and Jonsonian words, and contains many Northern and Scottish poems and idioms. G.

MERCHANTVILLE, N. J.

Knights Templar (Vol. iii, p. 296; Vol. iv, pp. 144, 178, 204).—When we speak of "the *Templars*," we do not pluralize the temple, but the knights who undertook to rescue and defend it. In the case of *Knights Templars*, most grammarians would put the two words into apposition with each other. We can say *Knights Templars* just as we say *Knights hospitallers*. We can also say *Knights Templar* just as we say *notaries public*, or *knights errant*, for the English language does not have a plural form for its adjectives. The third *possible* plural would be *Knight Templars;* that would not be defensible, unless we were to regard it as a compound noun. N. S. S.

Acrostics.—Sir John Davies, in 1599, published his "Hymns of Astræa," which consist of twenty-six hymns, and each hymn is made up of verses, or lines, of which the first letters spell the words "Elisabetha Regina." P. S. M.

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NOTES.

OLD-TIME REMEDIES.

A quaint quotation from the "Historie of Portugall" (1600) shows an amusing blending of excellent and "modern" ideas regarding sanitation, with faith (if not implicit) in some curious remedies in vogue three centuries ago. The author says: "This contagious mortalitie (suffered it may be of God for our sins) proceeded not from any corruption of the aire, but from infection, and was brought into the realme by men and merchandise from the countries infected, for the citie being a great parte unwalled and of great traffique, it could not easily be guarded. The naturall inclination of the aire, the filth of the citie, their feeding of fish (which all generally do use), and the ill order, nay, the great disorder of the magistrate of the health in separation of the sick

from the whole and all other things touching his charge did help to increase it. Experience did teach that the application of lenitive things, the drinking of Unicorne's horne and the Bezars stone, were most soveraigne remedies, yet to many it did no good."

One does not wonder at the last statement, but the remedies are not so formidable as some of the medical mixtures of a later day, detailed by Mark Twain in a recent magazine article.

In one of the collections that preserve old letters, the "Amplissima Collection," there is an epistle written in 1570, by a certain priest, Alfonsus Ciaconius, from Paccieco (Pacheco, Spain?), descriptive of all the various rarities brought by the Portuguese fleet to Lisbon from the Indies, and in the list both the bezar and unicorn's horns are mentioned. Ciaconius apparently lived in Portugal and collected specimens of these rarities in a museum at Seville.

M. C. L.

NEW YORK CITY.

AFRICAN NAMES.

P. H. Gosse, in his work on Jamaica, states that certain baptismal names of negroes in the West Indies "indicate the day of the week on which the individual was born:"

Sunday, Quashe (Cooashe), Quasheba

	Male.	*Female.*
Sunday,	Quashe (Cooashe),	Quasheba (Cooa-sheba).
Monday,	Cudjo (Coojo),	Juba, Jubba (Coo-jo-ba).
Tuesday,	Cubena (Coobena),	Benaba (Coo-bena-ba).
Wed.,	Quacco (Coo-a-co),	Cooba (Cooa-co-ba).
Thur.,	Quao, Quow (Cooa-o),	Abba (Coo-a-ba).
Friday,	Cuffee (Coofee),	Feeba, Phibba (Coo-fee-ba).
Saturday,	Quamin (Cooamin),	Mimba (Coo-mim-ba).

Qua is chiefly a mark of the masculine gender; *Ba* is a mark of the feminine. *Mimba* (Saturday) means "palm-wine" in the Gaboon country, and it has been conjectured that the extra refreshments of Saturday evenings gave origin to the use of that name.

Other African-American names are Auco, Mingo, Ambo, Wambo, Quamina, Bimba, Crobah, Miah, etc. From Chester's "Transatlantic Sketches" (p. 79), I find other West Indian names (perhaps, or probably, not native African): Moletta, Sativa, Monumon, Miniky, etc. The naming from days in the week recalls the cases of Crusoe's "Man Friday," and of "Thursday October Christian," who figures in the story of Pitcairn's island.

BARBADIAN WORDS.

Speer for *spare.*
Bare for *beer.*
Bearer (from beerer) for *messenger.*
Attorney for *agent* or *factor.*
Box for *coffin.*
Care (verb transitive) for *care for.*
Carry for *lead, guide.*
Cotem for *contemporary.*
Cuffum, a kind of *fish;* also a *somersault.*
Hunter, a *carriage whip.*
Reverend, a *clergyman.*
Set for *quantity*, as of rain.
Sliders for *drawers* (a garment).
Soci'at for *associate* (verb).
Stelling, a *wharf.*
Suck, a *dry well.*
Taich, an *iron boiler.*

The long *a* sound before *r* becomes long *e;* the long *e* sound before *r* becomes long *a.*

The above examples are from G. J. Chester's "Transatlantic Sketches."

CORNARO.

DELAWARE.

A NOTE ON ART.

In painting and sculpture the highest rank is always assigned to works which contain the noblest expression of nature, apart from passing fashions. One exception to this rule is the avoidance of hair on any part of the body. This is considered by artists as necessary and the contrary opposed to the ideal. It is a pure conventionality based on the habit of the Greeks of always shaving the hair from the body. The Arabs, whose bathing establishments are always of the same form—closely similar to the Greek and Roman baths—received their civilization from Constantinople, and to this day shave their bodies. In this way I account for the antique statues avoiding representing hair on the body, for the Greeks sculptors naturally

represented the form as they always saw it among themselves.

Among the moderns it is a conventionality only, and handed down from the Renaissance which was inspired by close copies of the antique canons. In representing Barbarians and Satyrs the hair was represented by the Greeks. In reading on art and conversation with artists, I never saw the reason for this noted. WILLIAM SARTAIN.

NEW YORK CITY.

THE ANGELUS—POETICAL ALLUSIONS.

(VOL. IV, PP. 68, 103.)

"Ave Maria! blessed be the hour,
The time, the clime, the spot, where I so oft
Have felt that moment in its fullest power
Sink o'er the earth so beautiful and soft,
While swung the deep bell in the distant tower,
Or the faint dying day-hymn stole aloft,
And not a breath crept through the rosy air,
And yet the forest leaves seemed stirred with prayer."

("Don Juan," iii, 102.)

"At eve we heard the *Angelus:* she turned—
'I told you I can neither read nor write—
My life stopped at the play time; I will learn
If I begin to live again; but you,
Who are a priest, wherefore do you not read
The service at this hour?'"

("Ring and the Book," vi, 1251.)

"Then came the laborers home from the field, and serenely the sun sank
Down to his rest and twilight prevailed. Anon from the belfry
Softly the *Angelus* sounded and over the roofs of the village
Columns of pale blue smoke like clouds of incense ascending
Rose from a hundred hearths, the homes of peace and contentment."

("Evangeline," Part i, 28.)

"Softly drops the crimson sun,
Softly down from overhead
Drops the *bell-notes*, one by one,
Melting in the melting red,
Call to angel ears unsleeping
Day is done, the night is dread.

* * * * *

"Now the last red ray is gone;
Now the twilight shadows hie;
Still the *bell-notes*, one by one,
Drop and spread and seek the sky,
Praying as with human lip:
"Angels, hearken! Night is nigh!
Take us to thy guardianship."

("The Angelus," by Susan Coolidge.)

W. L.

HARTFORD, CONN.

QUERIES.

Soapy Sam.—Will you please tell me who "Soapy Sam" was, and oblige,

Yours truly,
M. A. RESAG.

WILMINGTON, DEL.

See AMERICAN NOTES AND QUERIES, Vol. i, pp. 114, 192.

Lycidas.—Why did Milton select this name for his friend Edward King?

I. P. E.

SPRINGFIELD.

Lycidas was a pastoral poet mentioned by Moschus. The name is used often of pastoral poets; Herrick calls himself Lycidas in some of his poems.

Tittyries.—What does this word mean? It occurs in Herrick's "New Year's Gifts Sent to Sir Simeon Steward:"

"No news of navies burnt at seas,
No noise of late-spawned *tittyries.*"

REYBOLD.

There were at one time clubs of fast young men about London who called themselves *Tityre tu's*, from the first words of Virgil's first Eclogue.

Crescent (Vol. ii, pp. 31, 258; Vol. iv, p. 163).—Why is the Virgin Mary sometimes represented as standing on the crescent moon? MARIEL.

CAIRO, ILL.

One explanation is that celibacy implies a rejection of earthly love. Venus (or love) is the mooned Astarte; she at times figures as the moon-goddess. The moon beneath one's feet also implies spiritual exaltation. Wesley, in one of his hymns, says:

"My whole soul mounted higher
In a chariot of fire,
And the moon it was under my feet."

Prize Quatrain.—Last year some Eastern magazine offered fifty dollars for the best quatrain on the subject "Poetry." Can you give the quatrain that took the prize and the name of the author? F. HAVENS.

SAN FRANCISCO, CAL.

There was a prize such as you describe

offered by *The Magazine of Poetry*, and we quote the following from Vol. i, No. 4, October, 1889, p. 490, "First prize won by Charles E. Markham, San José, Cal. * * *

"Number of poems sent in competition 466.

"Judges: Clinton Scollard, Charles Goodrich Whiting, Henry Abbey, J. MacDonald Okley and Nettie Leila Michel." On page 487 is to be found the quatrain, which runs:

"She comes like the freshest beauty of the night,
But sees too deep for laughter;
Her touch is a vibration and a light
From worlds before and after."

Hiddenite.—Please tell me the name of a new species of precious stone of high value discovered in North Carolina a few years since? ETHYL.

CAMDEN, N. J.

The stone called *hiddenite*, named from a Mr. Hidden, is probably the mineral you are inquiring about.

REPLIES.

The Old Phœnician (Vol. iv, p. 199).—The note in "Brewer's Hand-book" makes the absurd blunder of taking *σαόφρων* as a substantive. Of course it is an adjective and might be applied to any garment worn by a virgin (*cf.* "Anth. Plan.," 150, 4, *σώφρονι πέπλῳ*). The "Hand-book" says, that "the soophron" was a girdle; will Mr. Brewer point out the passage which is his authority for this statement? It ought, of course, to be a passage in which Atalanta is spoken of, else why should the editor of the "Hand-book" say that Mr. Morris "has mistaken" its meaning, as if he were following an older author in the passage referred to? I do not believe that there is any such passage. Of course, "the word saffron is wholly unknown in the Greek and Latin languages;" so is "hen," but that domestic fowl was called by a name all the same. And saffron colored in Greek was *κροκόεις*, in Latin *croceus* and *luteus*. In the three passages in which the "saffron gown" is spoken of, the poet doubtlessly took the license of bestowing on a Greek heroine the saffron-colored veil, which, as everybody knows, was worn by Roman girls on the wedding day (it is true that the color was probably nearer flame red than saffron, but the poets of all centuries have given it the latter name). In Greece, it is by no means certain that in the classical period the bride's dress was colored; at any rate, no particular color was connected with it (see Göll's "Charicles," iii, p. 374). I may remark that Brewer's words are quoted without question by Adams and Rolfe in their edition of tales from Morris, called "Atalanta's Race." As for the "Old Phœnician," probably the poet had no particular person in mind. He gives us the description of a royal treasure house, stuffed with all sorts of wealth. Among other things, he names a gown bought by one of those Old Phœnician travelers or pirates, who were the peddlers of antiquity.

M. H. M.

CAMBRIDGE, MASS.

Sir Walter Scott, Bart. (Vol. iii, pp. 141, 152).—R. G. B. inquires for the name of a novel by Walter Scott, Bart, published some twenty years since in Harper's "Select Series," and based upon Scottish history.

"Moredun" must be the one sought for, the plot being drawn from the history of Scotland in the thirteenth century; time of William the Lion (1165–1214), successor to Malcolm IV, surnamed "The Maiden."

W. L.

HARTFORD, CONN.

Goliards (Vol. iv, p. 199).—The Goliards were itinerant priests of the Middle Ages. They took their name from one Golias, said to have been a bishop, the putative founder of the order. The order originated in France, during the twelfth century, and extended into England and Germany. The Goliards were ordained priests, but were not attached to any parish; they acted chiefly as substitutes for parish priests and as chaplains, and for their skill in song and in kindred arts were welcome in secular and religious courts; they stood on the same plane as the wandering scholars and singers. A collection of their best known Latin songs, was published in Volume xvi o

the Publications of the Stuttgart Literary Union. The songs (Carmina burana) consist of praises of earthly joys, and of sharp satires on the vices of the time.

R. G. B.

NEW YORK.

In Rev. Richard Morris' edition of Chaucer (The Prologue etc.), Clarendon Press Series, Oxford, MDCCCLXXX, p. 138, note to line 560, he says: "Golyardeys, one who gains his living by following rich men's tables, and telling tales and making sport for the guests. Tyrwhitt says, 'This jovial sect seems to have been so named from Golias, the real or assumed name of a man of wit, towards the end of the eleventh century, who wrote the Apocalypsis Goliæ, and other pieces in burlesque Latin rhymes, some of which have been attributed to Walter Map. In several authors of the thirteenth century, quoted by Du Cange, the *goliardi* are classed with the *joculatores et buffones*.' But Mr. Skeat thinks that Golias is the sole invention of Walter Map, the probable author of the *Golias* poems. See Pier's "Plowman," ed. Skeat, p. 98 (Clarendon Press Series)."

[ED.]

Cisco (Vol. iv, p. 150).—I remember reading (in some fisherman's hand-book) that the fish *cisco* is locally called the *ciscoquette*. This seems to link the name *cisco* to *siskowit*, as your correspondent suggests.

MYSTAX.

NEW JERSEY.

Clashers (Vol. iv, p. 199). — Clasher is provincial English for "gossip, tattler, tale-bearer." These meanings, or any one of them, would show what Blackmore means: "You must have clashers for eyes"—*i. e.*, you must have the eyes of gossips.

R. G. B.

NEW YORK.

Clasher means (1) one who, or that which, clashes; (2) a kind of shield (Planché, "Brit. Costume," 1834); (3) a musical instrument, probably a cymbal (J. Lane, 1621); (4) a mischievous tattler (Picken, 1788). The above points are chiefly from the "New English Dictionary." Neither of these definitions fits the word as cited by your correspondent. ILDERIM.

The only explanation I can frame of the king's meaning in your correspondent's quotation is this: Your eyes must be made of flint and steel, so as to flash fire. Fire was formerly made by clashing together the flint and the fire-steel. PARVULE.

MASSACHUSETTS.

Crouchmas (Vol. iv, p. 211).—O. C. W. inquires why St. Helen's day (Helena) is called "Crouchmas." No doubt from her having assisted her son Constantine in the discovery of the Holy Cross, crouch meaning cross, crozier or crutch.

WELD.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

New Guinea Endymion.—On page 93 (lines 11 and 12) of the *Forum* for March, 1889, occur the words "the tale of the New Guinea Endymion." Can you give the tale, or tell where it can be found?

SAN FRANCISCO, CAL. F. HAVENS.

Squn.—Can you give any information about the word *squn*. A school-teacher, asking if he would be expected to "board around," was answered "yes," and replied "that then he would be obliged to live upon *squn* all winter."

I learn that *squn* is that part of the hog which is usually fried on the day of butchering, or the day after; and is supposed to be composed of the liver, sweetbread, round robin, and perhaps parts of the diaphragm. By extensive inquiry, I have found a very few persons who have heard of the word. What was its origin? G. W. R.

HARTFORD, CONN.

Teach Your Grandmother to Suck Eggs (Vol. iv, p. 134).—There is an amusing rhymed version of the old saying:

"Teach not a parent's mother to extract
The embryo juices of an egg by suction;
The good old lady can the feat enact
Quite irrespective of your kind instruction."

Was not the original form of the phrase,

"Teach your grandmother to *roast* eggs?" One would suppose that so long as the feat were accomplished, the manner of sucking eggs would not much matter, but there is said to have been quite a knack in roasting them properly, as well as in "spinning," and in "supping sour [loppered] milk," and, presumably, skill was also required "to grope ducks," whatever that operation may have been. ELMA.

NETHERWOOD, N. J.

Black Box.—Will any of your correspondents kindly tell me to what "Black Box" R. D. Blackmore had reference in his "Lorna Doone," when John Ridd says of his mother, "and she often declared that it would be as famous in history as the Rye House, or the meal tub, or even the great black box, in which she was a firm believer." NAROCROC.

STRATFORD, ONT.

Fourth Estate.—Why are newspaper people spoken of as members of the "fourth estate?" NAROCROC.

STRATFORD, ONT.

Battle Without an Officer.—What battle was fought and won without a commanding officer? MARTIN.

MCCONNELLSTOWN, PA.

When the Ermine, etc.—Of whom was it said, "When the ermine of the official robe fell on him, it touched nothing less spotless than itself?" MARTIN.

MCCONNELLSTOWN, PA.

Sambo.—What is the origin of this name, generally a nickname for a negro? In Spanish *zambo* means "bandy-legged," but it is used as a designation for half-breed negroes. The accounts of Hawkins' early voyages to the African coast speak of a tribe called *samboses*, "living beyond Sierra Leone." QUI TAM.

Hickory.—What is the origin of the word *hickory*, the name of a tree? ASTOR.

COMMUNICATIONS.

Lost Rivers (Vol. iv, p. 196).—The following extract from "The Earth and its Wonders" throws some light on this topic: "China's Sorrow is the name that has been given to the great Hoang Ho, which rises in the mountains of Thibet and follows a wonderfully circuitous channel for 3500 miles to the sea. The waywardness of this mighty volume of water makes the river a source of constant anxiety and danger to over 170,000,000 of people inhabiting the central plain of China. It is known to have suddenly changed its course nine times, each time emptying its floods in a different direction, and sweeping towns and villages away in its irresistible onrush. It has completely changed the physical character of a wide area, turning fertile tracts of country into a sandy waste on which nothing will grow, or else making shallow lakes on which nothing will sail. Millions of lives have been lost whenever it has opened its mouth, and the ablest engineers in the world have been baffled to discover a means of preventing these disastrous overflows. A very curious river is the Webbe Shebeyli, of East Africa, a deep and rapid stream abounding in fish and crocodiles. Though it flows for hundreds of miles through fertile lands the immense volume of water never reaches the sea. A little north of the equator the river loses itself in a desert region a few miles from the Indian ocean. A still more remarkable river, though a great deal smaller, is that situated in the Mammoth Cave in Kentucky. It flows a distance of 300 feet beneath the earth's surface, between banks about thirty feet apart and in a volume of water forty feet deep. Rolling on for about a quarter of a mile it disappears in a bank of fine sand, veiled in both its coming and its going as the mystery of life itself. The River Lys on its entrance into Belgium dashes abruptly over a precipice and is lost to sight for nearly half a mile. The Meuse also has a subterranean course it has formed for itself, extending to a distance of six miles, while the River Dromme, in Normandy, on nearing the sea, plunges into a hole thirty-nine feet wide, known as the Pit of Soucy, from whence it never reappears, except in the

form of new springs, which are supposed to arise from the lost waters. The enormous action water has upon solid substance is very well illustrated by two small streams, the Hamps and the Manifold, in Derbyshire. Formed by the union of several small springs, they flow for a short distance, and then turn in close together under the face of a hill range. Here they have made for themselves a passage through the solid earth, and for miles they flow underground, each maintaining its own complete individuality, until at length they reëmerge to the light by apertures only fifteen yards apart. That their waters never intermingle is proved by this experiment—that any floating body thrown in where the rivers enter the underground passage again appears in the separate river into which it has been thrown, when the strange streams of water again issue into the light of day."

S. C. PATTERSON.

NEW YORK CITY.

Coleridge, in his "Kubla Khan," says that "Alph, the sacred river, ran through caverns measureless to man." This was in "Xanadu," which must have been a part of Northern China, where Kubla founded his capital of Peking. But the name *Alph* suggests the *Alpheus* of ancient Greece, a river which was fabled to flow many leagues under the sea, and which does, in point of fact, flow for many miles under ground. The Timavus (Vol. iv, p. 198) was thought by the ancients to be an outlet of the river *Ister*, or the Danube. Hence comes the name *Istria*, often given to the Küstenland of Cisleithan Austria-Hungary. Lake Copais, in Bœotia, discharges its waters through underground channels. In the Mammoth Cave of Kentucky are the river Styx, Echo river and Lethe lake, which are known to have a connection with the Green river, which flows near the mouth of the cave; these underground waters are the abode of blind fishes and eyeless crustaceans. According to Humboldt's "Views of Nature," p. 174, a very large underground stream flows into the Gulf of Xagua, not far from Batabanó, in Cuba, and eight or ten miles from the shore. Trading vessels sometimes take in a supply of fresh water from this well in the midst of the sea. Boats have to approach the place with extreme caution, since the swell caused by the up flow of fresh water makes it very dangerous for skiffs and canoes to come too near.

Drayton says ("Polyolbion," seventeenth song), speaking of the river Mole:

"Mole digs herself a path, by working day and night
(According to her name, to show her nature right),
And underneath the earth for three-mile space doth creep."

Milton, too, speaks of "the sullen Mole, that runneth underneath" ("Vacation Exercise," Verse 95).

Spenser ("Faerie Queene," iv, 9) says:

"And Mole, that like a nousling mole doth make
His way still under ground, till Thames he overtake."

"The river Doubs in France formerly lost much of its waters by discharge into subterranean channels, and quite recently it has been found needful to stop these outlets by solid works of masonry" (E. Reclus).

G.

The Mole, Surrey, England, has received considerable attention from its supposed sinking in the ground and flowing under it for some distance. Camden was the first to mention it. He says: "The Mole coming to Box Hill hides itself, or is rather swallowed up at the foot of the hill there, and for that reason the place is called the Swallow; but about two miles below it bubbles up and rises again, so that the inhabitants of this tract, no less than the Spaniards, may boast of having a bridge that feeds several flocks of sheep." Isaak Walton quotes this, and it is repeated by most of the writers who have had occasion to mention the Mole. The poets gladly availed themselves of so poetical a circumstance. Milton ("At a Vacation Exercise in the College") speaks of the

"Sullen Mole, that runneth underneath,"

a line which Pope evidently copied in his "Windsor Forest"; he calls it the

"Sullen Mole, that hides his diving flood."

Drayton, in the "Polyolbion," has given a very fanciful account of the matter. In a note to his account of the disappearance of

the Mole, Drayton says, "The Mole runs into the earth about a mile from Dorking in Surrey, and after some two miles sees the light again." And then proceeds to show, by plenteous classical citations, that there are rivers in Greece and Sicily which flow underground in the same manner.

De Foe, in his "Tour Through Great Britain," first pointed out the error of Camden. But he was wrong in denying the statement entirely. The Mole does not disappear at once and then burst forth at once, but in a dry summer it is absorbed and lost in the porous bed through which it runs. A little below the places which become dry, other streams run into the river, and it appears to flow on as usual. The above statements are taken, in part, from Manning's "History of Surrey." H. R.

SCHENECTADY, N. Y.

Great Britain (Vol. iv, pp. 108, 187).—Qui Tam has settled the antiquity of the *Major Britannia*, and we may now have a few hints from correspondents as to the earliest origin of the name and other kindred items. I beg leave to offer the following: There have been several derivations suggested. What seems to be the most generally accepted is said to be from the Phœnician *barat-anac*, "the land of tin," and was applied to the island by the enterprising navigators who traded with Cornwall. *Barat-anac* was readily corrupted to *brat-anac*, and the transition to the *Britannia* of the Romans was easily made. In the fifth century a large emigration from Britain to Gaul changed the name of the ancient province of Armorica to *Britannia Minor*, now Brittany. The original style of "the land of tin" was altered to *Britannia Major*, or more commonly, *Britannia Magna*, which is now the accepted form. The *Britannicæ Insulæ* of the early classic writers included Albion (England and Scotland) and Hibernia. Julius Cæsar applied *Britannica* to Albion alone. In the second century, Ptolemy designates Albion (including Anglia and Caledonia) as Great Britain, and Hibernia as Little Britain.

The familiar personification of Britannia as a female figure seated on a rock first appears on the coins of Antoninus Pius, *circa* A.D. 150. We do not find it again till 1665, when the device is renewed on the copper coinage of Charles II. This last figure was modeled after the beautiful Frances Stewart, a favorite of the king's, who afterwards became Duchess of Richmond.

She seems to have kept her place on the copper coins till 1825, when a new Britannia was designed.

The groat, or four-penny piece, disappeared from the English coinage with the issue of Charles I, in 1646, for the four-penny pieces struck as Maundy money cannot be classed with the ordinary currency.

In 1836, the groat was revived under William IV, and continued to a recent date. The reverse is blazoned with the figure of Britannia, facing right. I believe this is the only silver coin so decorated.

The spelling of the word may also claim some attention. The coin of Antoninus, already noted, has "Britannia," but there are coins of Severus, Caracalla, Geta and Commodus on which the spelling is "Brittania." On the shillings and sixpences of George III, 1816, *et seq.*, the "M. B. F. ET H. REX" is exchanged for "BRITT. REX."

The crowns and half-crowns read "BRITANIARUM REX." It is sometimes said that the "Britt." is an error of the die-sinker. This is not the case. The double consonants are used (just as we write MSS. for manuscripts, or pp. for pages) to indicate that the king ruled over the united Britains. The Britanniarum or Brit. was repeated during the following reigns, including the present, with one exception. The new Victoria florin of 1851 reads "*Victoria d. g. brit. reg.*" In 1868, the spelling changes to "britt.," and so continues down to the Jubilee coins of 1887 and probably to the present year. DOLLAR.

NEENAH, WIS.

Floating Islands (Vol. iv, pp. 193, 201).—We are told in Hakluyt's account of "Hawkin's Second Voyage to the West Indies," that "about these islands" (the Canaries) "are certain flitting islands, which have been oftentimes seen, and when men approach near them they vanished," etc.

P. R. E.

Curious Place Names. — In *New Jersey* we find Batsto, Flyatt, Buckshutem, Double-trouble, Pluckemin, Long-a-coming (now Berlin) and many other funny names.

In *Pennsylvania* there is a place called Let-her-go, a railroad station.

In *New York* there is a village called Bangall; another called Dug-way.

In *Georgia* and *Alabama*, Dirt-town, Shake-rag, Buck-snort, Possum-trot, Lick-skillet, Hat-off.

In *Louisiania*, Funny Louis.

In *Massachusetts* there are (as neighborhood names, usually with an opprobrious meaning) Shirkshire, Pilfershire, Skunk's Misery, Sodom Swamp, Slab City, Dog-town, Fire-town, Bung-town.

Bad Axe is in Michigan, Sleepy Eye and Good Thunder are in Minnesota. Other grotesque names are Toadtown, Cal., White Eyes, Ohio.

Among curious county names, we find Deaf Smith and Tom Green in Texas, Jo Daviess in Illinois. GEROULD.

The Bishop of Montana once dated a diocesan letter from Ubet.

Slang Phrases.—*Stuck on.*—

"Duke; O place and greatness! millions of false eyes
Are *stuck upon thee*," etc.
("Measure for Measure," iv, 1.)

Bitter End (Vol. iii, p. 199; Vol. iv, pp. 90, 178).—Your correspondent M. C. L. is, I think, quite right in saying that this expression in its non-nautical use is very recent. I remember that just before the war of 1861–65 the proposal, or threat, was very current in the Southern States to "fight to the bitter end." I have no doubt that an examination of the published speeches of that period would bring to light instances of the use of the expression referred to. L. J. DERRY.

GALENA, ILL.

Cf. Shakespeare, "Measure for Measure," iv, 6:

"* * * for 'tis a physic
That's *bitter* to sweet *end*."

Also Swinburne:

"For all things sweet
In time wax bitter again."

These passages, the last I think from "The Triumph of Time" (I quote from memory), seem to me to be in point as showing that the phrase had in the minds of these poets no nautical connotation. [ED.]

Sycamore (Vol. iv, p. 117).—Browne's fanciful play upon *Sic amor* and *Sycamore* is more than matched by Herrick's epigram, "To Sycamores," in which the first words are, "I'm sick of love," the play being on *sick Amor*.

ROBYNSON.

ERIE, PA.

Ignis Fatuus (Vol. iv, pp. 147, 200).—When the *ignis fatuus* seated itself upon the back of a horse it was called a *hag*. There is a good account of this use of the word in the "Century Dictionary" under *Hag*. Compare Herrick's song,

"The hag is astride
To-night for a ride,"

in which the word hag, meaning a witch, is confounded with the word hag, meaning the *ignis fatuus*, a confusion very natural indeed, yet the two words seem to have been at first quite distinct. B. B. T.

WHEELING, W. VA.

Toast (Vol. i, p. 289; Vol. iii, p. 19).—The use of *toasts* in liquor must have been older than "about the end of the seventeenth century." For in Herrick's "Hesperides" (1648), in "The Welcome to Sack," near the end of the poem, occur these words:

"Call me the sonne of beere, and then confine
Me to the tap, the *tost*, the turfe, let wine
Ne'er shine upon me."

Tap here must mean heel-tap; the poet agrees on certain conditions to drink only beer and heel-taps, and to eat the *toasts* of other men's sack. I do not know what is meant by *turfe* in this instance. I know, however, that some Irishmen discover the flavor of the turf in poteen whisky.

TYRO.

Smouse, to cheat (locally *smouch*).—This Americanism resembles the Dutch *smousen*, used in a similar sense. M. B. C.

JERSEY CITY, N. J.

Scholastic Doctors (Vol. iii, p. 214).—To this list may be added Nicholas de Clamenges (1360–1440), who was called *Doctor Theologus*. R. ESPEY.

Men as Things (Vol. iv, pp. 192, 200).—It is not long since a lady whose grandfather was contemporary with the French tragedian could wear a *Talma*, and a traveler often chooses a *Derby* for his hat, for a bag picks up his *Gladstone*, and lunches on a *Sandwich*, but he may be too temperate to moisten it with a glass of *Negus*, even if it could be readily procured nowadays. In a foreign land, he may need a *Cicerone*, though in nothing but the name would he be reminded of Rome's silver-tongued speaker. The *Doyley* on his lunch table perpetuates the name of a celebrated haber-dasher, I think (instead of a manufacturer), who also gave his name to D'Oyley suits, fashionable among beaux early in the last century and made of Sagathy. In some picture collection, he may perhaps find a *Silhouette* still satirizing the economies of Louis XVI's Minister of Finance, or, if so inclined, he may inspect a *Guillotine* of the same era.

Ulsters, *basques*, *leghorns*, etc., are place names transferred to things, and do not belong in this list.

Another interesting collection might be made of notable things associated with men, where the metamorphosis was never quite complete; like the Barré color, a kind of orange red, popular in the time of George III; or the Nivernois hat, copied from that of the Duc de Nivernois, French Ambassador to England in 1762, and worn by all fashionable folk of the day; or the slashed sleeve á le Caradoc, the ladies' tribute to a gallant Colonel Caradoc, wounded at the siege of Antwerp, who therefore wore his coat sleeve cut open and tied together with ribbons. M. C. L.

Tontine, a loan given for life annuities, with benefit of survivorship, is said to have been named from Lorenzo Tonti, a Neapolitan, who invented the system.

Galvanism is named from Louis Galvani, an Italian philosopher.

Gibberish is said to be derived from Giber, the alchemist; and *freak* is stated by Dr. Doran to be derived from the caprices of a Dr. Freak, of St. Bartholomew's. Earl *Spencer* and Lord *Raglan* will each be remembered by an outside garment. Colonel Bowie's name is affixed to the deadly knife of the American frontiersman and Daguerre is immortalized in the *daguerreotype*. H. R.

SCHENECTADY, N. Y.

It will be noticed that in the list given above there are some words that are adjectives formed from men's names that are not strictly "men as things."

Coals to Newcastle (Vol. iii, pp. 244, 253).—Stowe's "Annals" record that, not long after the discovery of coal at Newcastle, its use, consequent upon its cheapness, was so fast increasing in London suburbs that the nobility, whose residences were there, troubled both by the odor and because, as they thought, it made the danger of contagion greater, induced Edward I, in 1306, to issue an edict calling upon all firemakers in London to abandon the use of sea-coal, and, as formerly, to make their fires "of bavins and fire-coal." Apparently London people were not obedient, for, according to Rymer's "Fœdera," the very next year another proclamation was necessary to forbid its use during the Queen's sojourn in the Tower. The disapproval must have fast lessened, for, when Edward II was crowned, this same objectionable "carbon de mer" was used—and, royal privilege, not paid for!—in the palace itself (Brand's "History of Newcastle"). Two centuries later a petition of a different sort became needful, and "coals from Newcastle" was a much more earnest phrase than "coals to Newcastle." Ellis ("Orig. Letters," Ser. iii, l. 144) prints a letter, *circum* 1525, from the Duke of Suffolk to Cardinal Wolsey, recommending to his attention a petition sent from the counties of Suffolk and Norfolk "by reason of the derthe of

cooles called New Castell cooles, which Peticon," continues the scribe, "after my poer mynd is entendid much for a comyn weale, for I am enformyd the coostes here in thees parties are grevously enpouerysshed by reison of skantines of the said ffewel of cooles." M. C. L.

NEW YORK CITY.

Old-time Price of Food.—In 1299, the "price of victuals" was fixed by act of Common Council, at the following rates: "A fat cock for three halfpence; two pullets for three halfpence; a fat capon for twopence half-penny; a goose, fourpence; a mallard, three halfpence; a partridge, three halfpence; a pheasant, fourpence; a hern, sixpence; a plover, one penny; a swan, three shillings; a crane, twelvepence; two woodcocks, three halfpence; a fat lamb, from Christmas to Shrovetide, sixteenpence, and all the year after fourpence; and wheat this year was so plentiful that a quarter was sold for ten groats" ("History of England," 1702).

M. C. L.

NEW YORK CITY, N. Y.

Boom (Vol. i, p. 234).—All persons at all familiar with the every-day speech of any large part of the Southern and Southwestern States are familiar with the fact that *a boom* in a river is the same as a *freshet* or *spate*. When a river is in flood, it is said to be *booming*. I have no doubt at all that a *boom* in business, or in real estate, is so called by an extension of this old local use of the word. E. B. GARNSIDE.

PEORIA, ILL.

Rice at Weddings (Vol. iii, p. 259).—In Herrick's "Nuptial Song" for the marriage of Sir Clipsby Crew, the poet speaks of

"Showers of roses, lucky four-leaved grasse;
The while the cloud of younglings sing,
And drown yee with a flowrie spring; while some repeat
Your praise, and bless you, sprinkling you with wheat.

* * * * * *

Blest is the bride on whom the sun doth shine."

B. B. MERRICK.

Ha-ha.—The use of *ha, haw, ha-ha* and *haw-haw* as names of a ditch or open drain are familiar to many persons from their occurrence in English books. In America they are rarely heard; but I remember that during the war of 1861–65 we sometimes heard the little ditch that runs around a pitched tent called a *ha*. I think this was looked upon as an affected imitation of the old country on the part of the officers who used it. QUI TAM.

Dornick or Donock (Vol. iii, p. 177).—The following item from the *Portland Oregonian* shows that this word is in use on the Pacific coast.

"At the office of Mayor Handbury, United States Engineer, is to be seen a 'dornick' of basalt weighing sixty-two pounds, which was brought from Tillamook light by Mr. McClure.

"He reports that a most fearful storm was experienced at the rock last Wednesday, and that the dornick was thrown up by the force of the waves and fell on the roof of the lightkeeper's house, 110 feet above the sea level, breaking a hole in the roof."

It is probably only by chance that the word is used in the account of a storm, but the connection, and the double form given in the original query, suggest the question whether it can possibly be a distorted and abridged form of the German *donnerkeil*, or thunderstone. M. C. L.

NEW YORK CITY.

Corrigenda.—*Gringo.*—(Vol. iii, p. 299).—In this note *lengriaje* should read *lenguaje*, and *unintellegible* should be *unintelligible*.

Moonack (Vol. iv, p. 34).—*Monach-gen* should be *monachgeu*, with terminal *u*, not *n*. The same correction applies to Vol. iv, p. 12, and Vol. iii, p. 324, where also *wikhen* should read *wikheu;* Hal*l*, *Hale*, and Peti*l*ot should be *Petitot*.

Indian Words in French Canadian (Vol. iv, pp. 77, 78).—In this note, under *Nagane*, the word *envant* should read *enfant;* under *Tabagie*, the word *vent* should be *veut;* under *Waupigan*, the word *cormoran* should have a final *t*. A. F. CHAMBERLAIN.

TORONTO, ONT.

Nicker.—One of the names that boys give to a playing-marble is *nicker*. In the West Indies there is a tree called the *nicker tree* (*Guilandina bonducella*) whose nuts are used instead of marbles by boys.

BONJEAN.

Carriacou (Vol. iii, p. 70; Vol. iv, p. 131).—Not far from the island of this name is the bay and town of Calliaquà, island of St. Vincent. Probably both names are of Carib origin. MARTEXT.

BOOKS AND PERIODICALS.

BRINTON'S LIBRARY OF ABORIGINAL AMERICAN LITERATURE. Number viii. Rig Veda Americanus. Sacred Songs of the Ancient Mexicans, with a Gloss in Nahuatl. Edited with a Paraphrase, Notes and Vocabulary, by Daniel G. Brinton, A.M., M.D., Professor of American Archæology and Linguistics in the University of Pennsylvania. Philadelphia: D. G. Brinton, 1890.

The distinguished President of the American Folk-lore Society is no stranger to the students of the ethnography and philology of old Mexico. Less than three years ago appeared his "Ancient Nahuatl Poetry," a volume the great importance of which has been fully recognized. A recent visit to Europe has enabled Dr. Brinton to verify some of his investigations, by the consultation of original authorities and manuscripts, and one of the results of this is the volume now before us, which may indeed be said to be entirely new, and here for the first time placed in the hands of all students of America's past.

The work consists of twenty songs in the "esoteric dialect of the priesthood;" war-songs, hymns to the various gods and goddesses. These songs, which are of interest alike to the folk-lorist and the philologist, are accompanied by glosses in Nahuatl, the spoken language of the old Mexicans, translations into English and explanatory notes, while at the end a helpful glossary is added. The original authority for the songs is Sahagun's "Historia de las Cosas de la Nueva España," the most valuable of the contributions of the early Spanish missionaries to Mexican ethnology, a work which, it appears, was originally composed in Nahuatl and afterwards rendered into Spanish.

A complete copy (apparently the only one) of the original Nahuatl work exists in the Laurentio-Medicean Library in Florence, where Dr. Brinton carefully examined it. In the private library of the king of Spain, at Madrid, there is a Nahuatl MS. of the first six books of Sahagun, which Dr. Brinton considers to have been a sort of "preliminary sketch for the Florentine copy." This may be the manuscript to which Señor Adolfo Llanos, in his article on Sahagun ("Anales del Museo Nacional de México," Tom. iii, 1886, p. 75), refers as: "El manuscrito en Mexicano, borrador de los doce libros, se ignora dónde está."

The text of the songs is taken from the Madrid MS., and the variants found in the Florentine MS. are added at the end of each hymn. Five illustrations which the work preserved at Florence contains are reproduced in photogravure.

Dr. Brinton has called his volume "Rig Veda Americanus," and we feel throughout that we are here brought into the closest contact with the religious life of an ancient and remarkable people of whom much more might have been known had the religious zeal of their conquerors been less iconoclastic. Much there is that strikes us as familiar in the characters of Aryan and Semitic deities. *Huitzilopochtli*, the "divine hurler," the "god of battles," reminds us of *Thor* and of *Jupiter Tonans*, while in some of the songs we are carried back to the bards of the Old Testament, who chanted the praises of *Jahveh*, the national deity of the Israelites. The descriptive epithets and the curious divine names find their parallels in the Aryan Rig-Veda. The hymn to the god of fire, Ixcoçauhqui (the "yellow-faced"), is particularly noticeable.

The beautiful hymn to the "mother of the gods" (p. 27) has a curious analogy in the praises of the Virgin sung by the mystic singers of the Middle Ages in Europe. Here we meet the old Mexican religion under one of its most poetic aspects.

Considerably different in character are the "War-song of the Huitznahuac" (p. 19) and the Bacchic chant to Tezcatzoncatl, the god of "pulque" (p. 61).

The most beautiful of all the songs is, perhaps, the "Hymn which they sang every eight years, when they fasted on bread and water," as it is the most poetical. It seems to consist of invocations to several Mexican deities, among them Cinteotl, the god of maize and fertility. The poet calls his song, "the flower in my heart," that "blossoms and spreads abroad in the middle of the night." We must content ourselves with quoting the seventh verse:

"Be ye happy under the flower-bush varied in hue as the quetzal bird; listen to the quechol singing to the gods; listen to the singing of the quechol along the river; hear its flute along the river in the house of the reeds." In verse eleven in this song, in the expression, "*matinia* obispo" (the priest knows her), we have the only Spanish word (*obispo*) occurring in the text of the twenty hymns, and, curiously enough, it contains *s* and *b*, letters not proper to the Nahuatl alphabet. The hymns throughout are remarkably free from Spanish influence, and appear to have been transmitted, some at least, from ancient times. In the expressions *cacauatla*, "in the cacao woods" (p. 45), and *ocelocoatl*, "tiger snake," we meet with words that have passed into our American-English speech.

In taking leave of the book, we cannot but regret that the zealous Spanish ecclesiastics destroyed so much of the religious literature of the Mexican and Central American peoples, and we may express the fervent hope that more, much more, of this "work of the devil," "the dense wood with which this enemy of ours has provided himself on earth" (as a commentator writes in the manuscript at Florence), may be brought to light and explored in the interests alike of science and of true religion.

It only remains to thank Dr. Brinton for the painstaking labor to which every page of the volume testifies, and for his intimate knowledge of the Nahuatl tongue, the results of which he has placed at the disposal of those who are by no means so fortunate. Let us hope that No. viii of the "Library of American Aboriginal Literature" may be far from the last, and that its author, who never seems to grow weary in well doing, may add many more laurels to those he has already won as the foremost of our Americanists.

A. F. C.

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American Notes and Queries:

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FOR
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NOTES.

NEW ENGLISH DICTIONARY QUOTATIONS.

(VOL. IV, P. 124, ETC.)

1726. *Coach and Six.*—1702: "Hearing that the great favorite Buckingham was carried about in a coach and six, he rode to bath in a coach drawn by eight horses, which exercised the wits, but rose no higher than a little murmur" ("Hist. of Eng.," 2d ed., London, 1702, Vol. ii, p. 145 [said concerning Henry, Earl of Northumberland.])

Coals to Newcastle.—See p. 16.

1849. *Cobalt*, a.—1806: "A white cobalt earth or ochre is said to have been found." "It seems to resemble the cobalt flowers in every respect." "They are * * * spread thin on the cobalt ores" ([Low's] "New Am. Enc.," New York, Vol. ii, p. 597, 1806).

1862. *Cobble*, sb. (coal).—1848: "Cobbles, lumps of coal from the size of an egg to that of a foot-ball" (Brande's "Dict. of Science, Literature and Art," New York, 1848).

1859. *Cob-nut* (hazel).—1808: "The nuts grow in clusters, * * * being covered with an outward husk or cap. * * * The species are hazle-nut, cob-nut and filbert" ([Low's] "New Am. Enc.," Vol. iv, p. 315, New York, 1808, *sub voce* Hazel).

1847: "Cob-nut, a hazle-nut so-called, used in play.—*Ash Barret*" ("Webster. Dict.," 1853 [1847]).

Coddle, v. (fruit), 1800.—1806: "Codling, an apple, generally codled, to be mixed with milk" ([Low's] "New Am. Enc.," New York, 1806, Vol. ii, p. 602).

Coffin, v. — 1702: "On Wednesday seven-night after, his Corps, embalmed and coffin'd in lead, was delivered to the care of four of his servants" ([Charles I] "Hist. of Eng.," 2d ed., London, 1702, Vol. ii, p. 271).

1828. *Coleoptera*.—1811: "The Coleoptera have four wings, the two superior ones being crustaceous and furnished with a straight suture" ([Low's] "New Am. Enc.," New York, 1811, Vol. vii, p. 625).

"Coleoptera, or beetle tribe, which have a crustaceous elytra or shell" (do., p. 637, *sub voce* Zoötomy).

1840. *Colibri* (humming-bird). — 1806: "Colibri, a species of humming-bird in Brazil" ([Low's] "New Am. Enc.," New York, 1806, Vol. ii, p. 607).

1811: "The following [families of *Trochilus*] are the most remarkable: 1. The Colibri, or Minimus, the least humming-bird" (do., Vol. vii, p. 474, 1811).

1881. *Colin* (American partridge).—1847: "Colin, a bird of the partridge kind, found in America and the West Indies, called also a quail ("Webster. Dict.," 1853 [1847]).

1862. *Colportage, teur*.—1847: "Colportage, the distribution of religious books, tracts, etc., by Colporteurs" ("Webster. Dict.," 1853 [1847]).

1880. *Colubrine*. — 1847: "Colubrine, cunning, crafty [little used].—*Johnson*" ("Webster. Dict.," 1853 [1847]).

1861. *Columella* (Botany).—"The central pillar, or substance formed by the united placentæ, is called the columella" (Wood, "Class-Book of Botany," Boston, 1851, p. 64).

1861. *Column* (Botany).—"Column, the consolidated stamens and pistils of Orchidacæ" (Wood, "Class-Book of Botany," Boston, 1851, p. 122).

1847: "The united stamens and styles of the plants of which the *Orchis* is a type is called a column" ("Webster. Dict.," 1853, [1847], *sub voce* Column).

Column (of printing), 1762.—1806: "Pages are often divided into three or more columns" ([Low's] "New Am. Enc.," ii, 620).

1556. *Combustion* (old Astron.).—? 1702: "As if the elements had been in combustion at the sight of a spirit which had made so great a concussion in the affairs of the lower world" ([Death of Cromwell] "History of England," 2d ed., London, 1702, Vol. ii, p. 345).

1870. *Come of* (result from).—"To come of, to proceed from, as an effect from a cause. '*This comes of judging by the eye.—L'Estrange*'" ("Webster. Dict.," 1853 [1847]).

Come in (literally).—Also p. 9. 1838: "The sea-fowl * * * came in from the ocean in great numbers, flying and screaming as if in search of a safe retreat" (Rev. Samuel Parker, "Journal of an Exploring Tour Beyond the Rocky Mountains," Auburn, 5th ed., 1846, p. 159).

1853. *Come on* (thrive, improve).—1806: "To come on, * * * to thrive, to grow big" ([Low's] "New Am. Enc.," New York, 1806, ii, 622).

Come out (literally).—1600: "Henrie, nephew to the Earle of Burgundy, * * * comming out of France with Count Raimond of Tholouse, his vncle" (Edward Blount, "Historie of the Uniting of the Kingdome of Portugall to the Crowne of Castill," London, 2d ed., 1600, p. 4).

1838: "Kit Carson's * * * ball entered Shunar's hand, came out at the wrist, and passed through the arm above the elbow" (Parker, "Exploring Tour Beyond the Rocky Mountains," 5th ed., 1846, p. 84).

Come over (literally).—1643: "It hath pleased God to bring off Sir Thomas Fairfax

his horse over the river from Hull. * * * After they were come over, we all marched toward Holland" (Letter of Oliver Cromwell to Sir William Spring and Mr. Barrow; date, 28th September, 1643. Quoted, Carlyle, "Cromwell's Letters and Speeches," i, 167 [Amer. ed., paged like the Eng.]).

To come (futurity), 1708.—1838: "All transgressors * * * are exposed to the wrath of God both in this life and the life to come" (Parker, "Exploring Tour," 5th ed., 1846, p. 104).

1865. *Come upon* (meet with).—1838: "They passed over the great chain of mountains, * * * and came upon the head waters of the Cooscoots-kee" (Parker, "Exploring Tour," Auburn, 5th ed., 1846, Preface).

"The excuse for forcing the Black-feet [Indians] into battle is, that if they had come upon a small party of trappers, they would have butchered them" (do., p. 95).

1732. *Comfort* (comforting reflection).—1641: "It is a great comfort to me that his Majesty believes I do not deserve so heavy a punishment" ("Lord Strafford's Speech on the Scaffold," May 12, 1641. Quoted in full, "Hist. of Eng.," London, 1702, ii, 225).

Comfort, v. (strengthen, support), 1605.—Also on p. 10. 1702: "The bishop acquainting him that it was the service of the day, it comforted him exceedingly, and then he proceeded to receive the Holy Sacrament" ([Execution of Charles I] "Hist. of Eng.," London, 1702, ii, 267).

1735. *Comfortably* (with comfort).—1673: "We * * * petition your honors to grant vs y^e^ liberty of planting y^e^ same with as many others [*i. e.*, families] as y^t^ may be capable comfortably to entertain" (Petition to the "Generall Court" of Connecticut, October 9, 1673. Quoted in full in "The History of Waterbury" (Conn.), 1858, p. 5).

1589. *Command.* — 1586: "We little thought that one we had raised out of the dust would * * * have slighted and broken our commands" (Queen Eliz.'s Letter to Leicester, 1586. Given as a quotation, "Hist. of Eng.," London, 1702, ii, 53).

M. C. LENOX.

NEW YORK CITY.

The foregoing, which is only a portion of a long and valuable collection of illustrations, is printed because of the admirable manner in which the matter is arranged, in order to serve as a model for other workers in this line of investigation.

Hereafter all such lists will be acknowledged in the columns of AMERICAN NOTES AND QUERIES, in conformity with the following suggestion recently received from a correspondent:

"In connection with the word lists of the Oxford Dictionary it would be advisable, I think, that early instances, etc., * * * as there is no possibility of the searcher being credited with his find in the columns of the "New English Dictionary;" and whatever share Americans may contribute to that monumental work will pass without due recognition, except in the case of those who have sent in 'their thousands' of words."
—[ED.]

BIRD IN THE HAND, ETC.

The origin of this very every-day expression is said to have originated as follows: "Will Somers, the jester of Henry VIII of England, called upon Lord Surry, whom he had frequently, by well-timed jests, saved from the displeasure of his royal master, and who consequently was always glad to see Somers. On this visit, he was ushered into the aviary, where he found Surry amusing himself with his birds. The jester happened to admire the beauty of the plumage of a kingfisher. Surry said: "By my lady, my prince of wits, I will give it you." Somers, who was delighted, skipped about and swore by the great Harry he was a most noble gentleman, and went away with his kingfisher to tell a companion that his lordship had presented him with the bird. The story then goes on to say that Lord Northampton, who had also seen the bird the day previous to its presentation to Somers, arrived at Lord Surry's, just after the jester had departed with the bird, having come for the purpose of asking Surry to give it to him (Northampton), who wished to present it to his mistress, and was greatly disappointed on finding the bird was gone. Surry consoled him by saying, "I know Somers will restore it to me,

on my promising him two another day." A messenger was despatched to the famous wit, who delivered the message with the promise of two on another day. Somers said to the messenger, "Sirrah, tell your master that I am obliged for his liberal offer of two for one, but I prefer *one bird in the hand to two in the bush.*

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

QUERIES.

Tappit Hens.—A writer says: "In the days of tappit hens and Glasgow punch." What are, or were, "tappit hens?"

M. C. L.

NEW YORK CITY.

Webster says that it is "a drinking cup holding three quarts (according to some authors one quart), so called from the nob on the lid supposed to resemble a crested hen."

Coach-whip Pennant.—What is meant by this phrase? ALVIN C. PETERS.

DENVER, COL.

This long pennant is carried at the main truck of all vessels of war in commission. When the Dutch Admiral Van Tromp hoisted a broom at the top of the mast of his vessel to indicate his intention to sweep the English from the sea, the English Admiral hoisted a horse-whip, indicating his intention to chastise the Dutchman. Hence the coach-whip pennant was adopted as the distinctive insignia of a war vessel in commission for service.

Two Fridays in One Week.—Is it a possible thing to have under any circumstances two Fridays in the same week?

A. F. GAMBERT.

ST. LOUIS, MO.

A day is added or taken from the calendar when a ship is crossing the Pacific ocean. Those who remember this fact will be interested in the following extract from the journal of a traveler on his way from China to San Francisco: "We ran a northeasterly course at first, going as high as forty-seven degrees fifty-eight minutes north, in which latitude we crossed the 180th degree of longitude on July 9, and consequently had two Fridays and eight days in the week. This fairly puzzled one of our party, who came to breakfast in a bewildered state of mind, asking whether to-day was yesterday or to-morrow, and declaring that he had certainly gone to bed on Friday night, and yet had got up again on Friday morning! For my own part I must say that it looked very strange to see in my diary, 'Friday, 9th July, No. 1,' 'Do., do., No. 2.'"

Filbert.—What is the derivation of this word; the dictionaries are unsatisfactory?

H. C. CARSON.

NEW HAVEN, CONN.

Prof. Skeat finds that *filbert* is the Norman "noix de Filbert," the nut of St. Philbert, and that *flip* in *egg-flip* is from the Norman *phlippe*, a pet colloquialism for Philip. This, while far from satisfactory, is, we believe, the latest word on the subject.

Most Expensive Book in the World.—I saw sometime since a statement as to the most expensive book in the world. Will you kindly tell me what the name of the book is? SIMON L. ANSON.

CHICAGO, ILL.

The *Bulletin de l'Imprimerie* says:

"What was the highest price ever given for any book? We may venture to say that we know of one for which a sum of 250,000 francs (£10,000) was paid by its present owner, the German government. That book is a missal formerly given by Pope Leo X to King Henry VIII of England along with a parchment conferring on that sovereign the right of assuming the title of 'Defender of the Faith,' borne ever since by English kings. Charles II made a present of the missal to the ancestor of the famous Duke of Hamilton, whose extensive and valuable library was sold some years ago by Messrs. Sotheby, Wilkinson & Hodge, of London. The book which secured the highest offer was a Hebrew Bible, in the possession of the Vatican. In 1512, the Jews of Venice proposed to Pope Julius II to buy the Bible, and to pay for it its weight in gold. It was so heavy that it required two men to

carry it. Indeed, it weighed 325 pounds, thus representing the value of 500,000 francs (£20,000). Though being much pressed for money in order to keep up the "holy league" against King Louis XII of France, Julius II declined to part with the volume."

Royal Purple.—How came purple to be adopted as the imperial color?

MARTIN.

McCONNELLSTOWN, PA.

The Tyrian purple was in ancient times the richest and most expensive dye known to the world. "The Dictionary of the French Academy" says: "La pourpre de Tyr était la plus estimée. Les anciens rois, les empereurs, les magistrats souverains s' habillaient autrefois des étoffes teintes en pourpre."

Heaven Has No Rage, etc.—Please answer at your earliest convenience who was the author of the line, and what is the rest of quotation, "There is no such rage as love to hatred turned?"

B. E. BOWMAN.

PHILADELPHIA, PA.

The sentiment as given above is misquoted; the lines run:

"Heaven has no rage like love to hatred turned,
Nor hell a fury like a woman scorned,"

and are from Congreve's (1670–1729) "The Mourning Bride," Act iii, Sc. 8. Compare also Cibber, "Love's Last Shift," Act iv.

Thimble.—Who was the inventor of this now somewhat neglected article of jewelry?

R. L. SAMPSON.

SAN FRANCISCO, CAL.

There is a rich family of the name of Lofting in England, the fortune of whose house was founded by such an apparently insignificant thing as the thimble. The first ever seen in England was made in London less than two hundred years ago by a metal worker named John Lofting. The usefulness of the article commended it at once to all who used the needle, and Lofting acquired a large fortune. The implement was then called the thumbbell, it being worn on the thumb when in use, and its shape suggesting the rest of the name. This clumsy mode of utilizing it was soon changed, however, but the name softened into "thimble" remains.

REPLIES.

Saadie (Vol. iv, p. 35).—Perhaps this word is not unconnected with *Sady*, used by Mr. C. G. Leland: "And when she heard it from me she was moved, just as a very old negro in London was when I said to him, '*Sady*, uncle.'" From the context one would judge that "sady" was a negro greeting of some kind or other.

A. F. CHAMBERLAIN.

Cromwell's Soldier (Vol. iv, p. 150).—This is simply the story of "Curfew Shall Not Ring To-night," that familiar old stand-by for second-rate "elocutionists."

R. G. B.

NEW YORK CITY.

Rocking Stones (Vol. iv, p. 211).—"Chambers' Encyclopædia" gives a brief account of rocking stones, and states that some are natural, others artificial, and that they are to be found in nearly every country. They are also called "loggan-stones." The British islands appear, however, to be most prolific in these wonders. There is in the parish of St. Leven, Cornwall, Eng., a promontory called Castle Treryn. On the western side of the middle group near the top is a large rocking stone, that can be easily moved from side to side, yet it cannot be thrown from its position. In the parish of Tywednek, there is another of these stones called the great Quoit or Karn-Chau. This stone is thirty-nine feet in circumference and four feet thick, and stands on a single pedestal. In the island of St. Agnes, in Sicily, there is one; it is balanced on a mass of rock ten feet six inches high and forty-seven feet in circumference. In Sithney parish in Cornwall is the famous "Logan," or rocking stone, commonly called Men-Amber, or Men-au-bar, or the top stone; it is eleven feet by six feet and four feet high and is so nicely balanced on another stone that a child could move it. This stone was

overthrown by Shrubsall, governor of Pendennis, under Cromwell; he had it undermined. In the parish of Kirkmichael, Scotland, there is a rocking stone which is seven feet the long way and five the lesser and two and a half feet thick, and is estimated to weigh nearly three tons, and with but little pressure can be made to rock.

The Druids are accredited with having been the authors of many of these rocking stones. THOMAS LOUIS OGIER.

WEST CHESTER, PA.

Let On (Vol. iv, p. 199).—"Let on" is a decided Scotticism, meaning to mention anything. I think it is most frequently used with the negative. "I never loot on" or "Dinna let on" are very common phrases. In Allan Ramsay's "Gentle Shepherd" we have:

> "* * * Let na on what's past,
> 'Tween me and you, else fear a kittle cast."

In Burns' song of the "Braw Wooer," the heroine tells of her suitor's proposals:

> "A weel stockit mailin', himsel for the laird,
> And marriage aff-hand, were his proffers.
> I never loot on that I kenned it, or cared,
> But thocht I micht hae maur offers."

It is an every-day form of expression.

DOLLAR.

NEENAH, WIS.

The Oldest Christian Hymn (Vol. iii, p. 319).—"The oldest *evening* hymn of the Christian Church is attributed to St. Athenogones, A.D. 175, and is called 'Phos Hilaron,' of which the following is a literal translation:

"'Joyful light of the holy glory of the Inmost Father, Heavenly, Holy! O blessed Jesus Christ: We having come to the setting of the sun, and beholding the evening light, praise Father, Son, and Holy Spirit, God. Thee it is meet to praise at all times with reverent voices. Son of God, Thou who givest life: wherefore the world glorifieth Thee.'

"Nothing more is known of this Christian martyr, with certainty, than that on the way to the *stake* he left as a parting gift to his friends this hymn, in which the *Divinity* of the Holy Spirit is acknowledged" (Smith's "Dict. Gr. and Rom. Biog. and Myth.").

Rhymed translation of Anketell:

PHOS HILARON.

> O joyful Light of holy glory of the Immortal Father,
> The Heavenly, Holy One!
> O blessed Jesus Christ, before Thee now we gather,
> As sinks the setting sun.
>
> We see the evening light,
> And sing the Father, Son and Holy Spirit, God.
> Worthy art Thou at every time with reverent voices of our anthems bright,
> O Son of God, who giveth life, therefore the world shall sound Thy praises abroad.

J. ANKETELL.

(*Church Record*, September, 1889.)

W. L.

HARTFORD, CONN.

Muriel (Vol. iv, p. 149).—In the Arabic, *murr* means myrrh, also bitterness. Cf. Miriam and Mary. I am inclined to think this the origin of Muriel; but all conjecture is worthless. What is required is the citation of early examples.

QUI TAM.

Why not regard *muriella* as a diminutive of Latin *murus*, a wall. "If she be a wall, we will build upon her turrets of silver. * * * I am a wall," etc. ("Canticles," viii, 9, 10). MADAME CARWELL.

REFERRED TO CORRESPONDENTS.

My English Eyebright.—Who is meant?

In "Sordello," not far from the close of the Third Book, occur these lines:

> "Friend, wear
> A crest proud as desert, while I declare
> Had I a flawless ruby, fit to wring
> Tears of its color from that painted king
> Who lost it, I would, for that smile which went
> To my heart, fling it in the sea, content,
> Wearing your verse in place, an amulet,
> Sovereign against all passion, wear and fret,
> *My English Eyebright*, if you are," etc.

This double tribute seems to point to none other than John Kenyon; the verses suggest the excellent poet and genial man that he was, and call to mind the tribute of another poet admirer, W. S. Landor.

John Kenyon was seventy-three years old

at his death, which occurred in 1856. He left numerous legacies, among them being one of £10,000 to Mr. and Mrs. Browning.

W. L.

HARTFORD, CT.

Lanthony Cheese.—Among other things presented to the beautiful and good Elizabeth of York, wife of Henry VII, of England, his Grace of Canterbury brought Lanthony cheese. Can any one explain its name?

M. C. L.

NEW YORK CITY.

Authorship Wanted.—*The Deserted Mansion.*—

Worms ate the floors, the tap'stry fled the wall;
No fire the kitchen's cheerless grate display'd;
No cheerful light the long-clos'd sash convey'd!
The crawling worm that turns a summer fly,
Here spun his shroud, and laid him up to die
His winter death: upon the bed of state,
The bat shrill shrieking, woo'd his flickering mate:
To empty rooms the curious came no more,
From empty cellar, turn'd the angry poor.
To one small room the steward found his way,
Where tenants followed to complain and pay.

M. T. B.

WESTERLY, R. I.

Customs of the Ring (Vol. iv, p. 181).—In a letter to George Montagu, 1736, Horace Walpole says: "Youthful passages of life are like the chippings of Pitt's diamond, set into little heart-rings with mottoes." Probably the sentence preserves an allusion both to the fashion of the day in wearing "heart-rings," and to a particular craze for having chippings of the diamond named, to keep as mementoes. Were the rings in question fashioned like those described in the quotation from Dryden? That they did not immediately go out of vogue is evident from another passage in Walpole's letters to the same correspondent more than a quarter of a century later, in 1764. He describes the delight of a charming young girl for whom friends had planned a birthday surprise in a series of mysterious packets, when, on opening the first, she found that "in it was wrapped a heart-diamond ring." Perhaps "Americus" will tell us something more about these heart-rings.

M. C. L.

NEW YORK CITY.

COMMUNICATIONS.

Origin of Masher (Vol. iv, p. 187).—Mr. Charles G. Leland has the following passage in his interesting work, "The Gypsies" (London, Trübner & Co.): "And thus it was that these black-eyed beauties, by *mashing* men for many generations, with shafts shot sideways and most wantonly, at last sealed their souls into the corner of their eyes, as you have heard before" (p. 108). A note at the foot of the page says: "*Mashing*, a word of gypsy origin (*mashāva*), meaning fascination by the eye or taking in."

A. F. CHAMBERLAIN.

Alevin (Vol. iv, p. 200).—Country-folk in New England generally say that the alewife is a young shad. This seems to confirm, in some degree, the view that *alewife* means an *alevin*, or young fish. The Dutch fish name *elft* means also *eleven* (= *alevin?*); whence curiously another fish has received the name of *twelve* among the Dutch; and I believe there is even a fish called *thirteen*. Mr. Goode has some interesting remarks on these curious fish names in his book on "American Fishes."

TYROL.

Captain Kidd (Vol. i, p. 41).—Captain Kidd, you say, was born in New York "State" (colony?). Was he not a native of Scotland? The old ballad says, "My name was *Robert* Kidd;" but, of course, his name was William, not Robert. You state that he killed one *John* Moore; the ballad says, "I murdered *William* Moore, as I sailed, as I sailed." There used to be a local belief that Captain Kidd had an aunt who kept a tavern at or near Monton, Mass. She lived long in tradition as a monster of wickedness. She used to amuse herself with killing her guests, and throwing their bodies into a well. My own opinion is that her story is a myth. I heard it from a canty dame who had a great stock of old-time marvels to relate. The good old woman has been dead many a year, and I suppose the most of her old-time stories have perished from the memory of men.

S. B. G.

Della Cruscans (Vol. iii, p. 87).—Robert Merry and the French Revolution. Extract from one of Horace Walpole's letters to the Countess of Ossory, dated September 10, 1792: "In the midst of the massacre of Monday last, Mr. Merry, immortalized not by his verses, but by those of the 'Baviad,' was mistaken for the Abbé Maury, and was going to be hoisted to the *lanterne*. He cried out he was Merry, the poet. The ruffians, who probably had never read the scene in Shakespeare yet, replied: 'Then we will hang you for your bad verses;' but he escaped better than Cinna, I don't know how, and his fright cost him but a few 'gossamery tears.' And I suppose he will be happy to recross the 'silky ocean' and return to shed 'dolorous' nonsense in rhyme over the woes of this happy country" (page 391, ninth volume, Cunningham's edition, "Walpole's Letters"). W. L.

HARTFORD, CONN.

Imp, Silly.—*Imp.*—To match R. W. L.'s quotation from Gascoigne, showing the former honorable use of "brat" (Vol. iv, p. 118), there might be given this from Bacon's "Pathway to Prayer:"

"Let us pray for the preservation of the King's most excellent Majesty, and for the prosperous success of his entirely beloved son Edward, our Prince, that most angelic imp."

Silly.—A Scotch minister, Mr. Andrew Melville, as is told in Sir Andrew Melville's "Diary," called James VI, to his face, "God's silly vassal." The impertinence seems lessened when we remember that "silly," the old sœlig, originally meant "happy," and afterwards "unhappy," which latter sense remained in use down to 1600. A learned philologist says that "this is almost the only instance of one English word acquiring two directly opposite meanings at different times." M. C. L.

NEW YORK CITY.

Notes on Words. — *Piece.* — "Howell's Dictionary," 1659, defines luncheon (lunchion) as "a big piece." Does this account for the New Jersey idiom of "piece, a light lunch," noted in Vol. iv, p. 21? M. C. L.

NEW YORK CITY.

Badges of Clans (Vol. iv, pp. 155, 162).—The list of the clan badges given in my copy of Logan's "Scottish Gael" (1846), "the correctness of which, so far as it extends, may be relied on," says the author, is not only longer than the one quoted, but has quite a different assignment of the badges; the two lists agreeing for less than half-a-dozen clans. Logan gives the oak as the badge of the Stuarts, but says that they also carry the thistle as the national flower. In a note, he adds that "the oak, not being an evergreen, the Highlanders look on it as an emblem of the fate of the royal house."

The assertion (Vol. iv, p. 130) that the white rose was the Stuart badge, was made upon the authority of Chambers' "History of the Rebellion of 1745–6," where it is so stated. Mention is several times made in that volume of the white rose betokening fealty to the Stuart cause, as also in Jesse's "History of the Pretenders," where it is noted that the first token of a stir in James' behalf, prefacing the earlier uprising, was the wearing of the white rose by his adherents. Upon whatever this use of the rose was based, it is certain that white was the distinctive Stuart color during the Jacobite troubles.

Chambers says that the regimental colors were chiefly white with red crosses, and the great banner a square of white with broad red border. White cockades—rose-like in form—were the well-known emblem of the cause. M. C. L.

NEW YORK CITY.

The Golden Rose (Vol. iii, p. 18; Vol. iv, p. 151).—Here is an early account of the bestowal of this honor:

"The first of September, 1524, being the 16th year of Henry's Reign (Henry VIII), Doctor Thomas Hannibal was sent from the Pope with a Rose of Gold, as a Present to the King, and on the Nativity of our Lady, after a solemn mass sung by the Cardinall of York, it was delivered to the King, being a Tree forged of fine Gold with Branches, Leaves and Flowers resembling Roses" ("History of England," 1702). M. C. L.

NEW YORK CITY.

Badge of Richard III (Vol iv, pp. 77, 104).—In Series 3 of Ellis' "Original Letters" (Vol. i, p. 113), is given a letter from Richard III to the town of Gloucester, granting permission to its citizens to wear his badge—"onely oures," he is careful to say—a permission made needful by Henry IV's strict laws against the wearing of any livery. A note attached to the letter explains that this badge of cognizance was a White Boar, and states, on the authority of Noble, that at Richard's coronation eight thousand of these cognizances were embroidered on fustian in silver thread, at a cost of £20 per thousand. The note adds that "collars of Richard's livery, of a higher order, consisted of roses in the sunbeams, with a boar pendant. Richard, in allusion to his badge, gave the name of *Blanc Sanglier* to the pursuivant who carried his messages." M. C. L.

NEW YORK CITY.

Turkle.—In New England, as well as in New Jersey, and probably elsewhere, illiterate people often give the name *turkle* to the turtle, or tortoise. In New Jersey, I have heard *turkle* used as a verb, meaning *to crawl*, or even *to go*, but always, I think, it is used in a humorous way when employed as a verb. TYROL.

PENNSYLVANIA.

Runcible.—I do not know anything about this word, except what your correspondents have said, but it seems to me that if *runcival pea* means giant pea, *runcible spoon* may mean a very large spoon. But it is not always possible, nor necessary, to find out a meaning for nonsense verses and patter songs. GEROULD.

PENNSYLVANIA.

Netop.—Fifty years ago, in New England, this word was not very uncommon among the older people. It meant a close friend, a chum, a companion. It is, I think, an Indian word, and was generally applied to men. So far as I know, it was always a respectable word. I never heard of any two comrades, in drunkenness or other vice, being called netops.

AGRICOLA.

Sweet-bread.—"Webster's Dictionary" states that *sweet-bread* is the *pancreas* of an animal. But about Philadelphia, I think, that what is called by butchers a calf's sweet-bread is always the thymus-gland. MEDICO.

PHILADELPHIA, PA.

Bridal Customs.—Herrick, in his "Nuptiall Song," describes the struggle among the bridesmaids and groomsmen for the garters of the bride and the "points" of the bridegroom. Cf. "Throwing the Stocking" (Vol. iv, p. 171).

B. B. M.

Pips.—The *pips* of cards are well known. Herrick, in his "Oberon's Palace," speaks of

> "*Picks* or diamonds in the card,
> With *peeps* of harts, of club and spade," etc.

ILDERIM.

Gear and Graith (Vol. iii, p. 286).—These words often occur together, simply (as I am inclined to believe) on account of the alliteration. It is very easy to trace a connection between *gear* and *yare*, ready prompt. To *gear* is to make *yare*. But *graith* is made up of the Teutonic prefix *ge* and the root of *ready*. *Graith* is that which makes ready; *to graith* is to clothe, to make ready. N. S. S.

Horn-mad, Horn-ail (Vol. iv, p. 18).—I do not think there is any foundation for the belief that horn-ail in neat-cattle gave rise to the expression "horn-mad." I have seen cattle with genuine horn-ail; they showed symptoms of severe illness, but to the best of my recollection they were not frantic, nor even excited. Let me remark here that I have consulted lately several veterinarian books on the subject of horn-ail. Some of them pass it over in silence; one or two deny its existence, or refer the symptoms to some other disorder. But I remember once seeing a cow's horns bored for horn-ail; the boring must have been nearly painless, I think, and from the gimlet-hole a copious dark and sanious fluid came out. Some kind of a wash was injected, and the beast got well. Yet the

newer veterinarian works condemn the practice of boring the horns, which after all seems to me, in properly selected cases, to be a good and humane thing to do.

AGRICOLA.

Chittim-Wood (Vol. ii, p. 151).—There are two or three species of tree in the United States which, with their wood, are known as chittim or chittam-wood. These are fully discussed under these names in the report of Prof. C. S. Sargent, on "Forest Trees," in the "United States Census Reports for 1880." CELADON.

On the Score (Vol. iv, pp. 44, 72, 117, 131).—Herrick, in his epigram "Upon Roots," says:

> "Roots had no money; yet he *went on the score*
> For a wrought purse."

I think these examples are sufficient to show that *to go on the score* is to go in debt.

P. R. E.

OHIO.

Hurrah (Vol. iv, pp. 6, 47, 115).—*The New York Observer* of December 12, 1889, had an article upon "The Channel Islands," by a traveler who lately visited them. Speaking of the customs still observed by their people, as of matters about which he had personally informed himself, the writer says:

"If a Guernsey landholder suffers from encroachment on his real estate, he drops on his knees and calls out, as his Norman ancestors called on Rollo and his descendants ten centuries ago, 'Ha, Ro! Ha, Ro!' (the origin of our hurrah), 'I am wronged, aid me, oh my King!' This works an injunction till a court settles the matter."

The fact that the writer has adopted a mistaken derivation for "hurrah" does not make less interesting his testimony to the continuance of the old custom. M. C. L.

NEW YORK CITY.

Brat (Vol. iv, pp. 88, 118, 130, 154, 177).—Cromwell wrote "to his loving Brother Richard Mayor, Esquire," in 1650: "I pray tell Doll that I do not forget her nor her little Brat." M. C. L.

NEW YORK CITY.

Oddities of Noted People (Vol. iv, p. 213).—*Swift.*—"Methinks I do not write as I should because I am not in bed; see the ugly wide lines" ("Letters to Stella," v, Oct. 10).

Emerson.—"Long marches would be no hardship to me. * * * I think I compose easily so" ("Journal," 1847).

Blackmore and Emerson.—A paragraph in one of the daily papers says that Mr. Blackmore, author of "Lorna Doone," spends in his gardening what he makes by his books.

In "Emerson at Concord," Ralph Waldo Emerson is quoted as having said to a friend, "You play at billiards, I at pear trees."

Blatherskite (Vol. iv, p. 202), with several varieties of spelling, is unmistakably Scotch. It signifies a nonsensical talker. *Skite* is a contemptuous appellation which Jamieson gives as possibly derived from the Danish *skyden*, despicable. In the old ballad of "Maggie Lauder," we have:

> "Richt scornfully she answered him,
> 'Begone you hallanshaker!
> Jog on your gate, you blatherskite!
> My name is Maggie Lauder.'"

DOLLAR.

NEENAH, WIS.

Germon.—This word, the name of a fish, is in the "Cent. Dict.," which, however, fails to tell us that it is also a colloquial French name for true dolphins of two or more species. It is not alluded to as a French word. * * *

PHILADELPHIA, PA.

Great Britain (Vol. iv, p. 224).—This term is said to have been used by the Scottish Lords of the congregation in 1559.

ETEX.

NEW JERSEY.

Good Wine Needs no Bush (Vol. i, pp. 195, 240, 260, 286; Vol. iv, p. 177).

> "TO THE READER:
>
> I hang no ivie out to sell my wine:
> The nectar of good witts will sell itself.
> R. A. 1600."

(From "England's Parnassus," Robert Allot.) M. C. L.

NEW YORK CITY.

Hexameter Verses (Vol. iv, p. 186).—Some parts of Barnes' "Parthenophill" are in hexameter.

Slang Phrases. — *Spunger.* — "I was at loss to-day for a dinner * * * so I dined with some friends that board hereabout as a *spunger*" (Dean Swift).

Don't Care a Curse.—"When men say 'they don't care a curse' (the last word is commonly something still stronger), they little think that they are employing the Old English *cerse*, best known to us as *cress*" (J. Kington Oliphant's "Old and Middle English," p. 31).

NEW YORK CITY. M. C. L.

Flies on It (Vol. iv, p. 201).—Landor's expression, "Some flies upon the surface," is probably an application of Eccles. x, 1—"Dead flies cause the ointment of the apothecary to send forth a stinking savour." The slang phrase of "No flies on him" is doubtless a downward step of the same text.

DOLLAR.

NEENAH, WIS.

"The" in Place Names (Vol. iii, pp. 288, 298; Vol. iv, pp. 10, 151).—Horace Walpole, writing of certain West Indian disturbances, speaks of "The Havannah," and a recent editor of a selection from his "Letters," Mr. Yonge, copies the expression in a foot-note. M. C. L.

NEW YORK CITY.

Precocious Children (Vol. ii, pp. 215, 275).—*Swift.*—Dean Swift says of himself that he could read any chapter in the Bible when he was three years old.

Wotton.—William Wotton is said to have read Hebrew, Greek and Latin when his age was between four and five. He went to Catherine Hall, Cambridge, when under ten—*infra decem annos*—was B.A. at fourteen and distinguished himself at college by acquiring scholarship in Hebrew, Chaldee, Arabic and Syriac. [ED.]

Anagrams (Vol. iii, p. 252).—The pseudonym adopted by Swift (Cadenus) is an anagram of *decanus*, *i. e.*, the Dean.

[ED.]

Fad (Vol. iv, p. 22).—"* * * this important day has made a great hole in this side of the paper, and the *fiddle-faddle* of to-morrow and Monday will make up the rest" (Swift's "Letters to Stella," v, Oct. 7).

Suld Hae [not *Hæ;* that was a misprint] (Vol. iv, p. 20).—In English we often use *should have* instead of *did*, but only (I think) in relative clauses. "I am angry that you *should have* failed to keep your word." This is nearly equivalent to "I am angry *because* you failed," etc. Sometimes this *should have* implies a lingering doubt on the part of the speaker as to whether the statement contained in the relative clause is really correct. B. R. F.

England a Nation of Shopkeepers (Vol. iii, p. 191).—Lord Byron uses this phrase in the tenth canto of "Don Juan," 65th stanza. His hero, on approaching the "Island of the Free," stood "to catch the first glimpse of the cliffs."

> "At length they rose like a white wall along
> The blue sea's border, and Don Juan felt—
> What even young strangers feel a little strong
> At the first sight of Albion's chalky belt—
> A kind of pride that he should be among
> Those *haughty shopkeepers*, who sternly dealt
> Their goods and edicts out from pole to pole,
> And made the very billows pay them toll."

The passage is interesting and valuable, as employing the phrase in a wholly dignified and laudatory sense. W. L.

HARTFORD, CONN.

Gigmanity (Vol. ii, p. 211).—A sentence in Carlyle's "Oliver Cromwell," written thirteen years after his "Fraser" paper, shows how the Gig standard of social position still called out his scornful laughter. He is speaking of the rejoicing over the failure of the Spanish match for Prince Charles, and continues:

"Spain was as a black Domdaniel, which, had the floors of it been paved with diamonds, had the infanta of it come riding in such a Gig of respectability as was never driven since Phaeton's sun-chariot took the road, no English soul could wish to have concern with." M. C. L.

NEW YORK CITY.

Fall for Autumn (Vol. ii, p. 164; Vol. iii, p. 142; Vol. iv, p. 116).—In the "Historie of the Uniting of the Kingdome of Portugall to the Crowne of Castill," by Edward Blount, second edition, London, 1600, on page 108, where the author is describing the ravages of the plague at Lisbon, in 1580, occurs this passage:

"Having begonne lightly the yeere before, it increased at the entring of this spring, and so augmented all sommer, but declined in the *fall*." M. C. L.

NEW YORK CITY.

Too-too.—Of all men in the world one would perhaps least expect to find Oliver Cromwell using what we are inclined to consider the modern conceit of "too-too," yet we find it in one of his letters stern with warfare. To a certain Mr. Robert Barnard he wrote, on January 23, 1642:

"I had heard you reported active with those of this country who have had meetings not a few, to intents and purposes too-too full of suspect" (Carlyle's "Cromwell's Letters and Speeches," Vol. i, p. 125).

M. C. L.

NEW YORK CITY.

The Ladies of Llangollen (Vol. i, p. 164).—Lockhart says: "We had read histories and descriptions enough of these romantic spinsters, and were prepared to be well amused; but the reality surpassed all expectations." The extract from Sir Walter's letter about their visit to L. in some respects surpassed all other accounts; it takes the funny view of their ladyships, and could hardly be spared from Llangollen literature. "I shall never," says he, "see the spirit of blue stockingism again, in such perfect incarnation."

The visit, undertaken at the pressing invitation of the ladies themselves, was made in the month of August, 1825, on their return from Ireland.

The letter was written on the banks of the Windermere, at Elleray, the home of Prof. Wilson (Christ. North).

Reference, Lockhart's "Life of Scott," Vol. vi. W. L.

HARTFORD, CT.

The Isle of Dogs (Vol. iii, pp. 77, 106, 132; Vol. iv, pp. 179, 188).—John Taylor, "The Water Poet," wrote in 1630 about "devices * * * of planting the Isle of Dogs with whiblins, corwhitchets, mushromes and tobacco." Thomas Nash's comedy, "The Isle of Dogs," was never published, but he was imprisoned for having written it. Gabriel Harvey, between whom and Nash a virulent quarrel was maintained, wrote in one of his tracts: "As Actæon was worried of his own hounds, so is Tom Nash of his Isle of Dogs."* The controversy between the two writers became "so outrageous" that strict orders were issued by the Archbishop of Canterbury and the Bishop of London that all books written by either author should be confiscated wherever found, and that no more should be printed. Probably this accounts for the disappearance of the work in question.

M. C. L.

NEW YORK CITY.

* Francis Meres, in his "Palladis Tamia," makes use of almost exactly the same words; he says: "As ACTÆON was worried of his own hounds: so is TOM NASH of his Isle of Dogs," etc.

BOOKS AND PERIODICALS.

In an article by Prof. John Trowbridge in *The Atlantic* for March he says:

"The danger of an ignorant person in seizing an electric wire carrying a strong current is as great as that to which a person ignorant of the ways of snakes would be subjected if he undertook to take the place of the skilled observer * * * accustomed to put his arm into a tall jar containing rattlesnakes and take them out."* The opening article of the number is an excellent paper upon the "Trial, Opinions and Death of Giordano Bruno," by William R. Thayer; this is followed by a paper by Charles Worcester Clark on "Woman Suffrage, Pro and Con." George Parsons Lathrop shows us "The Value of the Corner," and there is an admirable paper called "Loitering Through the Paris Exposition," which tells, among many other things, of all the concerts given at the cafés of the exposition by the various nationalities—Gypsies, Javanese, Hungarians and many more. The whole paper is full of interesting sidelights on this great fair. Dr. Holmes is particularly amusing in "Over the Teacups," and seems to wish that people would write less poetry. He closes with some odd verses on the rage for scribbling. Mr. James' story and Mr. Bynner's serial are continued, and Mrs. Deland allows her hero, from conscientious scruples, to decline to save a drowning woman—a novel position for a hero! The reviews, clever, as usual, bring this well-composed number of the magazine to an end.

* And yet more people in New York were killed by horses last year than by electricity.

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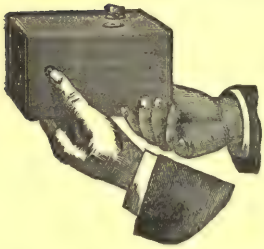
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FOR

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NOTES.

PROPOSAL FOR A PRESIDENT OF HARVARD COLLEGE IN 1671.

FROM THE "NEW ENGLAND HISTORICAL AND GENEALOGICAL REGISTER."

The following document is curious and interesting. The original is one of a mass of papers, at present unindexed, in the Court House, Boston. At first I thought it was a burlesque; but the endorsation, which is as follows, evidently shows that it is a genuine document: "This Motion & Discription was presented by Richard Saltonstall Esq. to the Gov. & Council and overseers of the Colledge mett in Boston 7 March 1671–2 and * * * for further reasonable consideration 5 July, 72."

"The Description of a Worthy person humbly propounded (wth due subjection to better judgments) for a president of y^{e} Col-

ledge in Cambridge; and propounded to the Right Worshipfull and Reverend overseers of the Colledge; w^ch^ person for the present shall be nameless, yet wee doubt not but that his true and proper name will be known unto your Worshipps by his Description to be subjoined, Whereunto that y^e^ Coast may be clier of some slight objections (not worthy in this case of a more express and particular mention) we shall be necessitated to insert and premize these following propositions.

"ffirst. Paul the aged, or Paul at y^e^ age of 60 or 70 years is not onely as good but in some respects [rather better] than Paul not so old by tenn or twenty years. Aged persons eminently righteous, by virtue of that promise, Psalm y^e^ 92.14 shall certainly yield more, better, sweeter, and fairer fruit, than they did, or would have done, when they were not so old by 10 or 20 years: Who would not invite Paul y^e^ aged, in such a case as this of ours is, though wee could not expect his life and continuance with us above 6 or 7 years. If we were to take a lease of lives, we would therefo rather to take a lease for y^e^ life of this nameless person, than for y^e^ life of Dr. Owen.

"2^ly^. The scripture giveth great and weighty caution concerning youth or younger men, w^ch^ may serve for our admonition in y^e^ present case. (Not a Novice etc.)

"3^ly^. Not one man in England (old or New) hath sufficiency enough for two places, that is to say, the place of a pastour or Teacher to a Church, and y^e^ place of a president to such a growing Colledge.

"4^ly^. To rend a pastor or Teacher fitt for Collegiate worke from any Church, where they are, for y^e^ supply of this place of President, is a practice most irregular, y^e^ consequences whereof have been sad to severall Churches in this Countrey.

"5^ly^. Every person has his proper gift, and it is y^e^ Wisdome of any people to apply proper gifts to their adequate and most proper objects. Ames and Twiss considered as schoolmen, w^th^ all their accedemicall accomplishments, both of Arts and Tongues, are a pair of English Worthies most justly honoured with a name and place among y^e^ first there. (They were mighty men of valor for y^e^ worke of y^e^ service of the house of God.) But [considered] as preachers (in which respect they were both alike) they are judged to be far short of their Inferiors.

"These things being premized we shall proceed unto the Character or Description of y^e^ aforesaid nameless person.

"As to his years he may be a paralell to Paul y^e^ aged. As to his naturall care for y^e^ state of this Countrey in all our best and worst times, he may be a paralell to Timothy (that nonesuch). By his pregnant parts and his Improvement thereof, in y^e^ Arts and learned Languages, when he was a senior Sophister in y^e^ University of Cambridge, he was thought fitt (as y^e^ flower of his year) to be Moderator of y^e^ Sophisters Schools where his worke was every day, each other week, in Terms time to make an Oration to y^e^ Sophisters, and others Auditors of all sorts, as also to moderate all Disputations upon Logicall and Philosophicall questions within y^e^ compass of his week, in w^ch^ place he gave such proof of his ability that thereafter he was chosen a ffellow of his Colledge, and after that in all y^e^ time of his residence in Cambridge being a Tutor, he was honoured not onely w^th^ more pupils, but with pupills more considerable than any of his senior fellows. Hee is judged by those to whome he is most and best known to have a singular gift for training up of youth in University Learning. Witness the many learned pupills w^ch^ call him Tutor (whereof one is a worthy eminent Elder in New England). This nameless person hath lived in New England, but he never had y^e^ publique exercises of his proper life while he lived heer. There are also many witnesses in this Countrey that he hath a singular gift for prudence, gravity, composedness of spirit, moderation, and yet zeal in governing youth, w^th^ grace to walk before them, as a man of God. And because the worke of his place (as President, if y^e^ Lord shall so dispose) is Sanctuary worke, wee are willing that what wee say concerning him, shall be either tryed by y^e^ Touchstone, or weighed (w^th^ a grain or two of allowance for his age merely) in the Ballance of the Sanctuary. It were a thousand pitties that such a prophet should be without honour in his own Countrey, and among his own Acquaintance. Wee shall

offer one word more about his age, w^{ch} is y^{e} great objection. Hee is about twenty years younger than Caleb when Caleb spake to Joshua in y^{e} 14 of Joshua; and by^{e} good hands of God upon him in respect to bodily health, strength, naturall capacities and present fitness for y^{e} worke and service of a President, he being a man of faith as Caleb was may say as Caleb did, Joshua 14.11, I am as strong this day as I was many years agoe; as my strength was then so it is now, either for y^{e} Arts or for y^{e} Tongues, or for training up of pupills, or for y^{e} government of a Colledge (wth all speciall Requisites belonging thereunto). And, as we said before, Paul y^{e} aged was as good a man and better, than Paul not so old by 10 or 20 years."

The passage referred to tells us that Caleb said, "Forty years old was I when Moses the servant of the Lord sent me * * * to espy out the land * * * and now behold the Lord hath kept me alive * * * and lo, I am this day four-score and five years old. As yet I am as strong this day, as I was in the day that Moses sent me: as my strength was then, even so is my strength now." The "aforesaid nameless person" was therefore about 65 years of age when he was "propounded for a president of y^{e} Colledge in Cambridge." Who was he?

JOHN MACKAY.

LATE OF HERRIESDALE, SCOTLAND.

NEW ENGLISH DICTIONARY QUOTATIONS.

(FOURTH INSTALLMENT.)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome, and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

OXFORD, ENG.

1631 colate, *v.* (to filter) 1631
1661 colate, *a.* 1661
1612 colation 1657
colatory (strainer) 1583
1601 colature (strainer) 1611
1690 colbertine (lace) 1800
1802 colcannon (Irish dish)
Colchester (oyster)
1664 colchicum (plant)
1800 colchicum (medicine)
cold, *a.* (*subjectively*)
cold (in death) 1600
1800 cold (of colour)
1592 cold (of scent in *Hunting*) 1592
1626 cold (of soil) 1800
1875 cold hart (unwounded)
1838 cold shoulder
1800 cold steel
1008 cold water on, *to throw*
1815 cold, *to catch*
1870 cold, *to be left out in the*
cold, *v.* (become cold) 1450
cold, *v.* (make cold) 1400
1803 cold-blooded (*literally*)
1709 cold-cream (cosmetic)
1863 colden, *v.* 1863
1609 cold-hearted
1602 coldly (*literally*) 1602
1578 coldment 1578
coldrick 1500
1718 coldrife 1718
1665 cold-short, *a.* (of brittle iron)
1795 cold-short, *sb.*
cole (kale) 1813
1688 cole (*slang*, money) 1688
1828 coleoptera
1804 coleopterous
1848 cole-tit (bird)
1840 colibri (humming bird)
1742 colicky
1881 colin (American partridge)
1789 coliseum
colk (of an apple) 1460
1769 colk (kind of duck)
1620 coll, *sb.* (embrace) 1633
1721 coll (Oxford college ale) 1721
1535 coll, *v.* (shave, cut) 1535
1881 collaborate, *v.*
1801 collaborateur
1860 collaboration
1823 collaborator
1732 collapse, *v.*
1801 collapse, *sb.*

1664 collapsion
1800 collar, *sb.* (mark encircling neck) 1828
1856 collar (*Archit.*)
1645 collar (of brawn) 1814
1703 collar (*Mech.*)
1850 collar, *out of*
1601 collar, *v.* (furnish with a collar) 1686
1713 collar (seize, capture)
1844 collar (*slang*, appropriate)
1741 collar (brawn) 1778
1611 collarage (tax) 1611
1550 collar-bone
1662 collar-day (of a knight) 1662
1637 collate (compare critically)
1641 collate (confer a benefice *on*) 1695
1660 collate (to present *to* a benefice)
collate (*Bookbinding*)
1703 collatee 1703
1610 collaterage 1610
1611 collateralness 1611
collation (*Sc. Law*)
1568 collation, *v.* (collate, compare) 1690
1652 collation, *v.* (take a collation) 1658
collationer
collatitious
1725 collative (of a benefice)
1699 collator
1734 colleaguer
1586 collect, *v.*
1762 collect (energies, thoughts, etc.)
1714 collect (money) 1714
1796 collect, *intr.* (to come together) 1849
1872 collect (scientific specimens)
1833 collect a horse 1833
1864 collect an account
collect, *sb.* (collection of money) 1600
collect, *a.* 1500
1600 collected (composed)
1801 collectedly, -ness
1526 collection (the act)
1650 collection (set of writings, scientific specimens, etc.)
1827 collections (University examinations)
1796 collective, *a.* (common)
collective, *sb.* (*Grammar*) 1655
1664 collectiveness 1664
1880 collectivism, -ist
1774 collector (of specimens)
1887 collector (of tickets)
1706 collector (at Oxford) 1721
1825 collectorate
1651 collectory, *Clerk of* (*Sc.*) 1660
1864 colleen (*Irish*)
1598 collegate, *sb.* 1598
1590 collegatary 1590
1638 collegation 1638
1700 college (course of lectures) 1750
college-pudding
1678 colleger
1660 collegian, *a.* 1660
1609 collegiate, *sb.*
1835 collegiate, *v.*
1887 collegiation
1600 collerach, colrach, *Sc.* (pledge) 1600
1530 collet (of a jewel)
1608 collet (collaret) 1608
1609 collet, *v.* 1609
1876 colleter (glandular hair)
1870 colleterial (*Entom.*)
colleterium (*Entom.*)
1870 collectic (agglutinant)
1654 colley (bottle) 1654
1669 collicular 1669
1848 colliculate (*Biol.*) 1848
1700 collide, *v. intr.*
1621 collide, *v. trans.* 1621
1720 collie (dog)
1590 collied (blackened)
1665 collier (mod. sense)
1625 collier (vessel in coal trade)
1680 collier's faith 1680
1635 colliery (coal-mine)
1673 colliery (coal-trade) 1673
1722 colliery (coal-trade vessels)
1768 collieshangie
colligate (*lit.*) 1613
1847 colligate (facts)
colligation (*lit.* 1660)
1837 colligations (of facts)
1650 colligible 1650
1709 collimancy 1709
collimate
1871 collimating lens
1686 collimation
1867 collimative
1843 collimator
1649 colline, *sb.* (small hill) 1700
1674 colline, *v.* (go direct, aim) 1677
1654 collineant 1654
1863 collinear, -arity
1630 collineate 1651
1807 collineation 1807
1576 collingly 1576
1682 colliquable 1682
1657 colliquament 1662
1646 colliquate, *v. intr.* 1646
1603 colliquate, *v. trans.* 1680
1612 colliquefaction 1612
1846 colliquescence
1541 colliquy 1541
1615 collision
1712 collisive 1712
1536 collitigant 1536
1862 collocal
collocate, *v.* 1599
1851 collocated
1613 collocation
1871 collocational
1864 collocative
1871 collocatory
1566 collocavit (of a cooking utensil) 1566
collock (a large pail) 1650
1623 collocuplicate, *v.* 1623
1603 collocution 1603
1670 collocutor
1797 collocutory 1797
1832 collodion
1602 collogue, *v.* (wheedle) 1690
1726 collogue, *v.* (confer *with*)
colloguer 1631
1847 colloid, *a.* and *sb.*
1855 colloidal, -ality
1858 colloped
1837 colloquacious 1837
1654 colloque (conference) 1677
1751 colloquial, -ally
1810 colloquialism, -ist
1823 colloquize
1839 colloquist
colloquy (*Eccl. Hist.* conference)

1868 colloquy, *v.* 1868
1790 collow, *sb.* (coal dust) 1790
1605 collow, *v.* (blacken, begrime) 1611
collucent
1625 colluctance, -cy 1664
1642 collude, *v. trans.* 1679
1645 colluder 1645
1680 collugency 1680
1645 collusorily 1645
1706 collusory 1706
1718 collustration (illumination) 1718
collutulate
1665 colluvies 1665
colly, *a.*
colly, *sb.* (blight)
1602 colly, *v.* (obscure) 1602
1584 colly (embrace) 1584
1610 colly (*Falconry*) 1610
1607 collyrial
collyrie (eye-salve) 1661
1610 collyrie (medicinal preparation) 1616
1550 collyrium (eye-salve) 18th c. quots.

OLDEN TIMES AT THE TABLE.

The English people in the thirteenth, fourteenth and fifteenth centuries were exceedingly extravagant in their dietary habits, being great gormandizers and heavy drinkers. In great families it was the custom to have four meals, viz., breakfast, which was served at 7 o'clock; dinner, at 10 o'clock (see AMERICAN NOTES AND QUERIES, Vol. ii, p. 89); supper at 4 o'clock, and liveries, which was a kind of collation in the bed-chamber immediately before they retired, this was served between 8 and 9 o'clock. "The breakfast of an earl and his countess on Sunday, Tuesday, Thursday and Saturday in the holy fast of Lent, was first, a loaf of bread in trenchors, *i. e.*, on a wooden plate or platter; two manchetts, *i. e.*, a small loaf of the finest bread weighing six ounces; a quart of beer, a quart of wine, two pieces of salt fish, six baconed herring, four white herring, or a dish of sproits." A pretty good Lenten breakfast for two persons. Their supper on these fast days consisted of a similar abundant supply. "On flesh or feast days their breakfast consisted of a loaf of bread in trenchors, two manchetts of bread, a quart of beer, a quart of wine, half a cheyne of mutton or a cheyne of beef, boiled. The liveries were two manchetts, a loaf of household bread, a gallon of beer and a quart of wine. The wine was warmed and mixed with spices." There was no rule regarding dinner, as it was the one at which guests and retainers were entertained.

The barons not only kept numerous households, but frequently entertained great numbers of retainers, friends and vassals. On such occasions, the lords of the manor sat in state at the head of a long oaken table, his guests on each side on long bare benches, and in accord with their station; happy was the guest whose rank entitled him to be placed above the great family silver salt cellar, which was always placed in the middle of the table (Vol. iii, p. 78). The dishes were made of pewter, of an immense size and filled with salt beef, mutton and meat of all kinds, venison, poultry, sea-fowls, wild fowls, game and fish, and on the side-board were ales, beers and wines in great abundance, served in pewter or wooden cups.

In 1243, at the marriage of Richard, Earl of Cornwall, to Cincia, daughter of Reimund, Earl of Province, which was celebrated in London, there were, according to Matthew Paris, "thirty thousand dishes served." The same authority says: "At the marriage of Alexander III of Scotland, to the Princess Margaret of England, which took place at York, in 1252, the grandeur of this marriage feast was such that my readers might believe that I was imposing upon their credulity. The Archbishop of York made the King of England a present of sixty fat oxen, which made only one article of provision for the feast, and they were all consumed at the entertainment."

In 1309, at the installation of Ralph de Borne, Abbott of St. Austin's Abbey, Canterbury, there were six thousand guests at the dinner, which consisted of three thousand dishes, the cost being about £5000 ($25,000 of our present money). At this dinner it is chronicled that "there were consumed 53 loads of wheat, 58 loads of malt, 11 tuns of wine, 20 loads of oats, 30 carcasses of beef, 100 hogs, 200 sheep, 1000 geese, 500 capons and hens, 463 chickens, 200 pigs, 34 swans, 600 rabbits, 9600 eggs, besides quantities of partridges, mallards, bitterns, larks, fish, cheese, milk, garlic, and the necessary articles for preparing and serving such a feast."

Their drinks were of great variety and

abundance, ale and cider being the most common. There were liquors which are not now found upon the wine list as "Ypocrass" and "Pyment."

In the reign of Edward II, he in 1316 issued the following proclamation: "Edward, by the Grace of God, King of England, Lord of Ireland, Duke of Aquitaine, to the Sheriffs of London, wisheth health. Whereas, by the outrageous and excessive multitudes of meats and dishes which the great men of our Kingdom have used and still use, in their castles, and by persons of inferior rank imitating their example, beyond what their station requires, and their circumstances can afford, many great evils have come upon our Kingdom, the health of our subjects hath been injured, their goods have been consumed, and they have been reduced to poverty, we being willing to put a stop to these excesses, have, with the advice and consent of our council, made the following rules and ordinances: 1. That the great men of our Kingdom shall have only two courses of flesh-meat served at their tables, each course consisting of only two kinds of flesh-meat, except prelates, earls, barons, and the greatest men of the land, who may have an inter-meat of one kind if they please. 2. On fish-days they shall have only two courses of fish, each consisting of two kinds, with an inter-meat of one kind if they please. Such as transgress this ordinance shall be severely punished."

At the coronation of Edward III, in 1327, the feast cost about £50,000 ($250,000 of our money). The same king, in 1363, attempted to check the gourmandizing of his subjects by passing sumptuary laws, in which it was enacted, "That the servants of gentlemen, merchants and artificers, should only have one meal of flesh or fish in the day, and that their other meal should consist of milk, butter, cheese, and such other things as were suitable to their station."

In 1437, when Æneas Silvius, afterwards Pope Pius II, visited England, he had occasion to stop at a thriving village in Northumberland; and, in writing of the people, the Bishop said: "They never see wine and wheat bread, and expressed great surprise when they saw it on his table."

The monks, however, in rich monasteries lived well, and the office of chief cook was an important position; one of the brothers in Croyland Abbey was the cook, and personally made all the best bread. The secular clergy also had a love for the table and good things of the world, and some of them contrived to convert gluttony and drunkenness into religious ceremonies, by the celebration of "glutton-masses," as they were called. These "glutton-masses" were celebrated five times a year in honor of the Virgin Mary. It was done in this manner: "Early in the morning the people of the parish assembled in the church, loaded with ample stores of meat and drinks of all kinds. As soon as mass ended, the feast began, in which clergy and laity engaged with equal ardor."

The following is taken from Dr. Henry's "History of England," showing how they could celebrate a great event: "When George Neville, Archbishop of York, was made Chancellor of England, in 1461, the installation feast was both splendid and expensive. The following is the bill of fair:

Quarters, wheat	300	Quailes	1200
Ale, tuns	300	Fowles, called rees	2400
Wine, tuns	100	Peacocks	104
Ipocrass, pipes	1	Mallards and teales	4000
Oxen	104	Craines	204
Wild bulls	6	Kidds	204
Muttons	1000	Pigeons	2000
Veals	304	Connies	4000
Porkes	304	Bittorn	204
Swanns	400	Heronshaws	400
Geese	2000	Pheasants	200
Cappons	1000	Partridges	500
Piggs	2000	Woodcock	400
Plovers	400	Curlews	100
Chickens	2000	Egrits	1000
Staggs, bucks and roes	500	Porpoise and seal	12
Pikes and breanes	308	Pasties of cold venison	4000
Parted dishes of jellies	1000	Cold tearts, baked	4000
Plain dishes of jellies	3000	Cold custards, baked	3000
Hot pasties of venison	1500	Hot custards	2000

to which were added spices, sugared delicaties and wafers plenty."

It is singular that in all the records of famous feasts, that breads, meats, fish, liquor and pastry are spoken of, but vegetables do not appear to have any place.

THOMAS LOUIS OGIER.

WEST CHESTER, PA.

QUERIES.

Discoveries by Accident. — Mention some discoveries that have been made by accident. MARTIN.

McCONNELLSTOWN, PA.

The following is a newspaper cutting which will give some of the information that you ask for:

"Valuable discoveries have been made, and valuable inventions suggested, by the veriest accidents. An alchemist, while seeking to discover a mixture of earths that would make the most durable crucibles, one day found that it made porcelain. The power of lenses, as applied to the telescope, was discovered by a watchmaker's apprentice. While holding spectacle-glasses between his thumb and finger, he was startled at the suddenly enlarged appearance of a neighboring church spire. The art of etching upon glass was discovered by a Nuremberg glass cutter. By accident a few drops of aqua fortis fell upon his spectacles. He noticed that the glass became corroded and softened where the acid had touched it.

That was hint enough. He drew figures upon glass with varnish, applied the corroding fluid, then cut away the glass around the drawing. When the varnish was removed the figures appeared raised upon a dark ground.

Mezzotints owed its invention to the simple accident of the gun-barrel of a sentry becoming rusted with dew. The swaying to and fro of a chandelier in a cathedral suggested to Galileo the application of the pendulum. The art of lithographing was perfected through suggestions made by accident. A poor musician was curious to know whether music could not be etched upon stone as well as upon copper. After he had prepared his slab his mother asked him to make a memorandum of such clothes as she proposed to send away to be washed. Not having pen, ink and paper convenient, he wrote the list on the stone with the etching preparation, intending to make a copy of it at leisure.

A few days later, when about to clean the stone, he wondered what effect aqua fortis would have upon it. He applied the acid, and in a few minutes saw the writing standing out in relief. The next step necessary was simply to ink the stone and take off an impression.

The shop of a Dublin tobacconist by the name of Lundyfoot was destroyed by fire. While he was gazing dolefully into the smouldering ruins, he noticed that his poorer neighbors were gathering the snuff from the canisters. He tested the snuff for himself and discovered that the fire had largely improved its pungency and aroma. It was a hint worth profiting by. He secured another shop, built a lot of ovens, subjected the snuff to a heating process, gave the brand a particular name, and in a few years became rich through an accident which he at first thought had completely ruined him. The process of whitening sugar was discovered in a curious way. A hen that had gone through a clay puddle went with her muddy feet into a sugar house. She left her tracks on a pile of sugar. It was noticed that wherever her tracks were the sugar was whitened. Experiments were instituted, and the result was that wet clay came to be used in refining sugar. The origin of blue-tinted paper came about by a mere slip of the hand. The wife of William East, an English paper maker, accidentally let a blue bag fall into one of the vats of pulp.

Ingomar.—Will you please tell me who was the author of this play? X.

PHILADELPHIA, PA.

The play was written by Mrs. Maria Lovell.

Sou Marqué.—What do you mean when you say you "don't care a 'sou markee?'" The expression occurs in cold type in that capital story of Major Joseph Kirkland's, "Zury, the Meanest Man in Illinois." Of course, the idea is the same as that of not caring a "button" or a "brass farthing;" but does "sou markee" (marqué) mean a token sou or a sou punched or defaced as counterfeit? ?

NEW YORK CITY.

The phrase is simply an expression of small value, just as we say a "copper cent." The *sou marqué* was merely a coin like the *sou parisis*, etc.

Log.—The Rev. T. Mosley, in his recent book, "The Word," notices the many derivatives of the word *Logos* in our language, the hundreds of words ending in "ology," also catalogue, prologue, decalogue, etc., and says: "A ship's log is such a record of daily observations of wind, weather, currents, soundings, and remarkable incidents as will enable the crew to know where they are and to justify them in case of a wreck or other mishap. The log of a school should enable the inspector to see, by turning over a few leaves, whether the school has been properly conducted during the year under review. It has sometimes occurred to me that a 'log' of wood means much the same. The timber merchant or carpenter looks at a standing tree, and after noting its height, bulk and form, makes a quick calculation of the quantity of good useful timber there will be in the tree when prepared for the saw-pit. This valuable product or economic form of the tree is its 'log,' or a log, as we call it."

Will you, or some of your correspondents versed in etymologies, give an opinion on Mr. Mosley's suggestion? R. G. M.

MERCHANTVILLE, N. J.

It is difficult to conceive that Mr. Mosley is serious in his suggestion as to this etymology. Webster says simply, "Cf. clog and D. *log*, heavy, dull; a sense retained in water-*logged*."

The passage quoted by our correspondent is, however, most interesting as showing what may be done in the way of fantastic guessing.

REPLIES.

Let On (Vol. iv, p. 234).—"A New England-born lady, living fifty years in Philadelphia, is still surprised at the use of "let on," says N. E., in AMERICAN NOTES AND QUERIES. The *Portland Transcript*, by way of comment, says: "The statement in the last sentence of the above is surprising to us, since the expression 'let on' is in common use in Maine. The 'New England-born lady' must have been so long absent from New England that she had forgotten its idiomatic expressions. As to the authority for the use of 'let on,' it has the same as 'to let out,' to free from confinement. To 'let on' is to let the secret go on, or be made known to another."

When the Ermine, etc. (Vol. iv, p. 222).—It is said that this remark, in the form, "When the spotless ermine of the judicial robe fell on John Jay, it touched nothing less spotless than itself," was uttered by Daniel Webster in 1831, at a banquet in New York.

REFERRED TO CORRESPONDENTS.

Osgod Clapa (Vol. iv, p. 163).—1. Is Osgod Clapa the first instance of the use of Clap as a surname; if not, what is? 2. What languages does the word occur in? 3. What is the earliest known meaning of the word?

NOAH WEBSTER CLAPP.

CINCINNATI, O.

COMMUNICATIONS.

Disguised Authors (Vol. iv, p. 139).—Haynes' "Pseudonyms of Authors; including Anonyms and Initialisms" (New York, 1882), contains quite as many errors as are usually found in works of that class, but your correspondents are making a greater number of blunders, proportionately. Taking pages 139, 140, Vol. iv, No. 12, for example:

"Zanffa," Mary Ashley Townsend, should be "Xariffa."

"Florence Percy" is given as Mrs. Elizabeth Akers and Mrs. Elizabeth Akers Allen.

"Howard Glyndon" is given as Mrs. Laura Reddan Bearing and Mrs. Laura Searing.

Haynes gives Mrs. Edward W. Searing, *née* Laura C. Redden.

"Delta" (△), David Macbeth Noir, should be David Macbeth Moir.

"Bon Gaultier," Thomas Martin (?), should be William E. Aytoun and Theodore Martin (now *Sir* Theodore).

"Minnie Myrtle," Anna L. Johnson (once Mrs. Joaquin Miller).

"John Paul," C. H. Webb, one corre-

spondent; G. H. Webb, another; the first is right.

"Mrs. Partington" is B. P. Shillaber, not Shilla*bar*.

"Oliva," Emily E. Briggs, is "Olivia."

Alfred and Charles Tennyson published one book as "Poems by Two Brothers." Charles Tennyson later took the name of "Turner" in addition to his own, making it "Tennyson-Turner."

"The Danbury Newsman" (J. M. Bailey) was not popular *twenty* years ago, if known at all; his vogue came in nearer *ten* years ago, than twenty.

The *famous* Colley Cibber was COLLEY CIBBER. James Rees who wrote under the name was a century later and was never very famous.

"Porte Crayon," who illustrated some articles on Virginia and Southern life in Harpers', and who held office under Grant in the diplomatic branch of Government service, was David H. Strother (not D. W.). Although a Virginian, he was an officer in the United States Army during the late war.

Of "Fat Contributors" there were two; A. M. Griswold, the American one, and William M. Thackeray, the English, contributed to *Punch* under that signature. By the way, Haynes, in his book above referred to, says the author of "Arthur Gordon Pym" is *William Makepeace Thackeray*, which is rough on Poe and rougher on Haynes.

FRANK E. MARSHALL.

Tree Lists (Vol. iii, p. 190; Vol. iv, 71, 167).—

"Trees, both in hills and plains, in plenty be,
The long-liv'd oak, and mournful cypris tree,
Sky-towering pines, and chestnuts coated rough,
The lasting cedar, with the walnut tough;
The rosin-dropping fir for masts in use,
The boatmen seek for oares light, neat, growne sprewse,
The brittle ash, the ever-trembling asps,
The broad-spread elm, whose concave harbours wasps,
The water-spungie alder, good for nought,
Small elderne, by the Indian fletchers sought,
The knottie maples, pallid birch, hawthornes,
The horne-bound tree that to be cloven scornes;
Which from the tender vine oft takes his spouse,
Who twines embracing arms about his boughs."

(William Wood's "New England's Prospect," London, 1634.)

NEW YORK CITY. M. C. L.

Ingenious Rhymes.—In an English review are quoted two illustrations of Dr. Whewell's knack for finding difficult rhymes when challenged to what seems to have been a favorite evening sport. For "Jehoshaphat" and "Sennacherib" resulted this parallel to Sidney Smith's, or, as amended, Dean Wilberforce's master-piece on "Cassowary" and "Timbuctoo:"

"The brave, the great Sennacherib
Of every foe could break a rib,
Except the good Jehoshaphat,
For he couldn't get at him, he was so fat."

The ladies were sure that in the word "month" they had found an impregnable position, but the "omniscient" doctor's impromptu quickly routed them:

"Youths who senior wranglers fain would be
In this most learned university,
Must burn the midnight oil from month to month
And raise binomials to the n + 1 (n plus oneth)."

I cannot say whether Mrs. Stair Douglas has preserved these lugubrations in her biography of the noted master of Trinity, but they seem authentic. EVA.

NETHERWOOD, N. J.

To Fire, to Eject.—In Sonnet cxliv, Shakespeare says (lines 13 and 14):

"Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out."

Isn't this the original of our "slang" expression? R. G. B.

NEW YORK CITY.

Dialect Terms.—I have been much interested in the discussion of dialect terms, Jerseyisms, etc., in AMERICAN NOTES AND QUERIES, and give below a list heard in common conversation here (most of them Pennsylvania Dutch idioms, I presume), some of which may be new to your readers:

Where's it at? in place of "where is it?"

The other week, in the same sense as "the other day."

Gear up a horse. In New Jersey the phrase I have heard used is invariably "gear out."

Top off a meal (with pie, etc.). Jerseymen, I notice, say "top up."

Is it all? etc., meaning "is it all gone?"

'Light, probably for alight, to get off a horse.

Already yet. This is, I think, confined to Pennsylvania Dutchmen.

Chimbly for chimney.

Tote, to carry, used by what we call here "down countrymen."

Sundowner, in the phrase, "he's (or she's) a sundowner, in the sense of a "hustler."

Parging, cementing the inner side of a sewer, chimney, etc., I suppose for pargeting.

Cornish, for cornice.

Once, as in the phrase, "try it once" (Pennsylvania Dutch).

Flukes, for the implements called hoeharrows in some localities, cultivators in others.

ELLWOOD ROBERTS.

NORRISTOWN, PA.

God Bless You and Sneezing (Vol. iv, pp. 202, 214).—Timbs writes: "In 590 A.D., the year of the comet, a frightful plague prevailed, which was alleged to be due to its influence. While the malady was at its height, a sneezing was frequently followed by death; whence the saying, *God bless you!* with which, since the time, sneezers are saluted."

In "Henry V," Act v, Scene 1, Fluellen, the doughty Welshman, attacks Pistol:

"Got pless you, ancient Pistol! You scuroy, lousy knave, Got pless you!"

Query: Does Pistol enter sneezing? I have found no suggestion on this point in the critical editions of Shakespeare at hand, and do not remember what Pistol's "business" is when the play is acted. R. G. B.

NEW YORK CITY.

Pets of Famous People (Vol. iv, p. 211).—*W. S. Landor's "Pomero."*—[Walter Savage Landor's little white Pomeranian dog (see also Vol. iv, p. 57).] The poet's letters to intimate friends contain frequent allusions to this pet, especially to the "eager brightness of his eye and the feathery whiteness of his coat." "Everybody," he says, "knows him, high and low, and he makes me quite a celebrity."

One evening the pet went with his master to call on a lady friend who sang and played. "Pomero was deeply affected," says Landor, "and lay down close to the pedal on Luisina's gown, singing in a great variety of tones, not always in tune."

So intense was L.'s affection for his four-footed friend, that on one occasion he declared: "I do not intend to live after him; if he dies I shall take poison." Nevertheless, after twelve years of constant companionship, little Pomero was called away, leaving his master at four-score years, just inconsolable. "Pomero, dear Pomero," he writes, "died this evening, and I have been able to think of nothing else." Again he says: "Everybody in the house grieves for him, and the cat lies on his grave night and day." When, however, his feline friend had done with mourning, violets were planted on the grave in the garden of the Villa Gheradesca, and an urn placed there, bearing the Latin epitaph:

> "O urna! Nunquam sis tuo eruta hortulo
> Hoc intus est fidele, nam cor est canis,
> Vale hortule, aeternumque Pomero! vale
> Sed, si datur, nostri memor."

Landor survived his pet nine years, dying in 1864.

Pomero's show of musical feeling reminds me of a dog I once knew, a black-and-tan terrier, Antonio by name. This dog was used to hear fine music daily, his mistress being an accomplished musician. One day a familiar friend happening in, began to play the well-known Nocturne in E Flat, by Chopin. Immediately "Tonie" came and lay down like Pomero close to the player's feet. He followed the performance, keeping up a low, almost inaudible murmur until, at the final cadenza and closing note, he uttered a deep, long-drawn sigh and awakened as if from a condition of trance. It seemed as if all the performer's emotion had been transferred to the canine listener through the power of sympathy. W. L.

HARTFORD, CONN.

Herrick's Tracie.—Besides his noted tame pig, the poet Herrick had a spaniel named "Tracie," on whose death he wrote an epigram. D. O. L.

Alcibiades.—The story of Alcibiades and his dog, found in Plutarch's "Lives," is well known.

Cornelius Agrippa.—The black dog of Cornelius Agrippa was regarded with dread by the vulgar, who looked upon Agrippa as a magician, and the dog as a familiar spirit.

S.

Runcible (Vol. iii, p. 311 ; Vol. iv, p. 200).—Apparently, this word pleased Mr. Lear's fancy, for he used it twice in another of his nonsense rhymes, "Mr. and Mrs. Discobbolus," second part. The first of the story is in "Laughable Lyrics," but this conclusion appeared only in a magazine. In its third verse, the husband, with marital freedom, remarks :

> "What a runcible goose you are!
> Octoped Mrs. Discobbolus!"

while in the fourth, Mrs. Discobbolus laments :

> "We shall presently all be dead,
> On this ancient runcible wall."

The "runcible spoon" was used at the wedding feast when the owl and the pussy cat

> "Dined on mince, with slices of quince."

A learned friend pointed out to Mr. Lear that he had made these delightful lovers follow the custom of old Athenian bridals, for Solon's law required that the newly married pair should eat a quince together at the wedding. Mr. Lear also wrote nonsense verses on the "Akoond of Swat" (see Vol. iv, p. 67).

M. C. L.

NEW YORK CITY.

Motes in the Sun's Beams.—"What is the lowest land surface in the United States?

"Death Valley, Inyo county, California, which is 159 feet below sea level; the lowest land in this State is along the sea-shore.

"What is the highest city in the world and in the United States?

"Potosi, a town in Bolivia, the elevation of which is 13,330 feet. Sherman, Wy., is said to be the most elevated town in this country; it is 8242 feet 'up in the air, ever so high.'"—*N. Y. Sun.*

The foregoing is hardly up to the mark in point of accuracy. Death Valley, although lower than stated, is not as far below the sea level as the sink of the San Felipe. At King's Springs, Death Valley is 225 feet, and near Dos Palmas, the sink of the San Felipe is 261 feet below the sea level, and at a distance of a few miles south of the Southern Pacific railroad the writer observed an altitude of 320 feet.

There are probably a dozen cities and towns higher than Sherman, which, by the way, is only a railway station; among the principal are: Leadville, 10,200; Las Ammas Forks, 11,200; Cumbres, 10,000; Irwin, 10,500; Kokomo, 10,600; Ruby, 10,500; Robinson, 10,900; Los Pinos, 9600; Silverton, 9200. In another paragraph, a sounding of 3284 fathoms is given as the deepest obtained in the North Atlantic ocean. This is also an error, a dozen greater depths having been found. About seventy miles north of Porto Rico, Brownson, of the U. S. S. *Blake*, found 4561, and Barker, of the *Enterprise*, 4529 fathoms.

J. W. R.

PHILADELPHIA, PA.

National Birds (Vol. iv, pp. 197, 211).—*Siam.*—"Ha, Ha, Ha! Why don't you get a chair to sit down on? The voice was rather loud, but not disagreeable, and the tone somewhat muffled, as of a person half choking with laughter. The salutation came to the news-gatherer as he was on his daily perambulations about the city, and was traced to a handsome blue-black bird in a cage hanging under the shade of a fig tree at the residence of Dr. Gildea, on Sixteenth street, near H.

"As the reporter approached nearer he was received with more laughter and inquiries as to whether he came to see the 'Mino,' if his health was good, etc.

"A few inquiries directed to a pleasant-faced lady near by elicited the information that the bird was the sacred Mino of Siam, which, as a nestling, had been smuggled from the temple where it was bred by a roving sea captain and sold to Dr. Gildea at Honolulu some eight years ago.

"Minnie, as she is called, is about half the size of a crow and nearly as black. In the sunlight the feathers take a blue and green tinge, and there is a spot of white

upon each wing and a necklace of bright yellow about the throat. The bill, which is large and strong, tapers to a sharp point, and is orange hued near the head and lemon colored at the tip. The prominent eyes are dark and bright, the feet and legs lemon colored.

"The bird is valued at $250, but specimens have been known to bring $1000 in the United States, where but few of them have ever been brought. The species is carefully guarded in Siam, and as none are ever sold they can only be obtained surreptitiously."—*From "The Great Divide."*

ARNOLD C. HARMON.

DENVER, COLO.

Golden Rose (Vol. iv, p. 151).—The *New York Tribune* says:

"Mgr. O'Connell, rector of the American College at Rome, denies that an American woman has ever received the Pope's Golden Rose. 'In the whole history of the church,' he says, 'I don't think the number of Golden Roses presented exceeds twenty. In every instance the recipient has been a lady of royal birth and highest rank. A few years ago there was a great deal of talk about Mrs. General Sherman's roses. Quite as often the favor was described as a white rose, and in every instance as coming from the Holy Father. While the old warrior never took the trouble to contradict these rumors that annoyed him, I once heard a lady ask him to describe the Pope's rose, and his answer was, 'I can't do it. I never heard of that variety.' No. Mrs. Sherman did not receive anything from the Pope, although she did a great deal of good, but not any more than thousands of women are doing in the church to-day. The last lady, according to rumor, to receive the Golden Rose is Miss Gwendoline Caldwell, whose magnificent gift to the church made the Catholic University in Washington a reality. But it is only a rumor, for not being of noble birth Miss Caldwell is debarred. The only time on record that the rose came to America was a few years ago when the ex-Empress Therese, of Brazil, brought about the freedom of the slaves throughout the Empire. When the news reached the Pope he ordered the Golden Rose made, and an emissary was appointed to deliver it, with an autograph letter. Since her banishment from the throne I don't know what may have become of the precious jewel. The pontifical decoration was also bestowed upon ex-Queen Isabella of Spain, ex-Empress Eugenie of France, the Empress of Austria, and the reigning Queen of Spain, both of whom are in mourning. It is a little odd that few people, even in Catholic circles, have a correct idea of what the Golden Rose is. Instead of being a rose, it is a rosebush, from six to nine inches in height, representing a perfect plant with its foliage, buds half-blown, and full-blown rose. The little tree is made of gold, exquisitely wrought, and planted in a decorated flower pot filled with earth.'"

BOOKS AND PERIODICALS.

The Chautauquan for April contains an opening article by Prof. James A. Harrison, Ph. D., LL.D., of Washington and Lee University, on "The Archæological Club in Italy;" "Life in Modern Italy," by Bella Stillman follows; the eminent philologist, Prof. Federico Garlanda, of the University of Rome, writes of "The Indebtedness of the English Language to the Latin;" Prof. Adolfo Bartoli begins a series on "Italian Literature;" "The Politics of Mediæval Italy" are considered by Prof. Philip Van Ness Myers, A. M.; Principal James Donaldson, LL.D., of the University of St. Andrews, Scotland, contributes his second paper on "Roman Morals;" Arlo Bates traces the career of Savonarola, "the wonderful man whom Florence martyred and upon whose grave the Florentine children still strew violets;" the "Sunday Readings" are selected as usual by Bishop Vincent; Albert Shaw, Ph.D., predicts a hopeful future for "Rising Bulgaria;" a new realm of investigation open to the physicist is discussed by Prof. Edward L. Nichols, of Cornell University, in "The Production of Artificial Cold;" the charming English writer, Arabella B. Buckley, continues her studies on the "Moral Teachings of Science;" the condition of "English Politics and Society" up to date is commented on by J. Ranken Towse; John Vance Cheney makes a critical estimate of "Robert Browning as a Poet;" Fred. Perry Powers asks and answers the question, "Where is the United States Army?" and Mrs. Carl Barus does the same with "What are our College Women Doing?" New to most readers will be the information in the article, "A Botanical Garden in the Island of Java;" Hezekiah Butterworth has a good word and some wholesome advice for "Newspaper Poets;" Elizabeth Robins Pennell describes a tour of the cathedral cities of England; "A Study of Spiritualism" likely to attract wide attention is contributed by a member of the Seybert Commission, Robert Ellis Thompson, of the University of Pennsylvania. The usual space is given to editorials.

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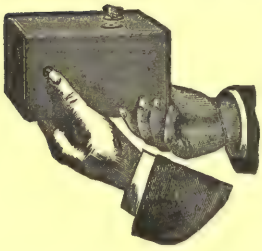
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NOTES.

NEW ENGLISH DICTIONARY QUOTATIONS.

(FIFTH INSTALLMENT.)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome,

and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford." J. A. H. MURRAY.

OXFORD, ENG.

1485 colman's bird 1485
1727 colmar (fan) 1729
colmey (coal-fish)
1603 colobium 1661
Cologne-earth
1837 cololite 1837
1882 colometry
1589 colon (stop)
1810 colonelcy
1601 coloner
1813 colonialist 1813
1843 colonially 1843
1866 coloniate 1866
1626 colonical 1626
1701 colonist
1770 colonization
1645 colonize
1824 colonizer
1718 colonnade
1815 colonnaded
1872 colonnette
1555 colony
1838 colophonic 1838
colorableness 1645
1849 colorado (cigar) 1849
colorate, *v.* 1706
1678 colorate, *a.* 1704
1582 colorately 1582
1612 coloration
1876 colorimeter
1881 colorimetric, -ical, *a.*
1598 colorish, *sb.* 1598
1686 colorist
coloristic
1864 colorization
colorlessly
1550 colorly
1880 colory (coffee)
colory, *a.*
1753 colossal
1800 colossality 1811
1844 colossally
colossic
1595 colosso (colossus) 1622
colostration
1862 colportage, -teur
colt, *sb.* (of a person) 1624
1840 colt (rope's end)
1843 colt (attendant on sergeant at law) 1843
1596 colt, *v.* (gambol like a colt) 1596
1580 colt (cheat, take in) 1625
1830 colt (thrash with rope's end)
1865 colthood
1361 coltishly 1587
1649 coltishness 1649
1567 colt's foot
1735 colt's tail (a cloud)
1607 colt's tooth (*literally*) 1689
1709 colt's tooth (of wanton disposition) 1800
1804 coluber (snake) 1804
1849 colubriform 1849
1880 colubrine
colum (strainer, filter)
1693 columbaceous 1693
1846 columbarium
columbary 1651
1623 columbate, *v.* (bill like doves) 1623
1861 columbiad (American gum)
1816 columbic (acid) 1837
columbiferous
columbine, *a.* (dove-like)
1647 columbine (dove), *sb.* 1647
1760 columbine (*Pantomime*) 1830
1698 columbine (bird) 1698
1610 columbine (stone) 1610
columbium (metal) 1812
1610 columel (column, pillar) 1610
1861 columella (*Botany*)
1755 columella (*Conchol.*)
1585 columella (uvula) 1661
1854 columellar
1794 column (of air, water, etc.)
1710 column (of soldiers)
1846 column (of ships)
1612 column (of writing, printing, etc.) 1762
1861 column (*Botany*)
column-lathe
1783 columnal
1768 columnar
1584 columnary 1658
1813 columned
1870 columniated
1823 columniation
1794 columniferous (*Botany*) 1794
1848 columniform
1859 colza
1646 coma (lethargy)
1876 coma (*fig.*)
1765 coma (of a comet)
1830 coma (*Botany*)
1623 comarch 1623
1819 comation (of a comet) 1819
1750 comatose
1749 comazant (St. Elmo's fire) 1750
comb, *sb.* (for the hair) 17th c. quots.
1820 comb (for wearing)
1607 comb (weaver's)
1852 comb (of an organ) 1852
1861 comb (of a scorpion) 1861
1525 comb, *to set up the* 1579
1834 comb (crest of helmet)
1813 comb (ridge in a road)
1881 comb (of a gun)
comb (*Naut.*) 1708
1500 comb (brewer's vat) 1660
1611 comb-brush 1799
1702 comb-brush (lady's maid) 1749
1715 comb, *v.* (wool)
1654 comb, *v.* (the strings of a lute) 1654
1809 comb, *v.* (of waves)
1502 comb, *v.* (curl, bend) 1502
1868 comb off
1612 combacy 1612
1567 combat, *sb.* (between two) 1600
1712 combat, single

1640 combat (general fight)
1590 combat, *v. trans.* (a person) 1603
1627 combat, *v. trans.* (*fig.*)
combat, *v. intr.* 1600
1586 combatancy 1586
1620 combatant, *a.*
combater 1605
1877 combative
1815 combativeness
1600 combatize 1600
1576 combe (valley)
1523 combel, comber (*Her.*) 1599
1840 comber (combing wave)
1769 comber (a fish) 1840
1736 combinant 1736
1583 combinate 1600
1600 combination (union *gen.*) 1603
1690 combination (confederacy)
1624 combination (conspiracy)
1712 combination (physical mixture)
1800 combination (chemical)
1847 combination (linguistic)
1788 combination (*Math.*)
combination (plurality of benefices)
1715 combination-room (Camb. University) 1830
1879 combinational
1855 combinative
1842 combinatorial
1503 combine (bind up) 1600
1612 combine (league, associate)
1799 combine (chemically)

ORIGIN OF WELL-KNOWN WORDS.

No one who has not tried it can appreciate the fascination that attends a ramble through the dictionary in search of the pedigrees of words. Such a pursuit is apt to lead the person engaged in it to jump in a seemingly desultory way from A to Izzard, and back again as different words strike his fancy, but it is an occupation that always arouses the liveliest interest, says the *New York Herald*. It is an occupation, too, that is always instructive; for any one must acknowledge the advantage of knowing such curious bits of information as that "divine" and "devil" come from the same original root; that "clause" and "closet" and "close" had all the same primary meaning; that "claret" is really only a clear wine, and that such words as "loyal" and "legal," dissimilar as they are in meaning now, both came to us from the same starting point, but with this difference in their journeyings—that one hurried over to us directly from the Latin, while the other tarried on the way in France.

The word "quandary" furnishes a striking example of verbal derivation. It is compounded of the French phrase *qu' en dirai-je*, and expresses very aptly the thought of a man in a dilemma. Other words that we have borrowed from the French have equally entertaining histories. *Quelques-chose* we have jumbled into "kickshaws," and our "gewgaws" represents the *joux-joux*, or playthings of former French children. "Rotten row," the famous London street, recalls *la route du roi* (the king's passageway). Our "dandelion" is *dent de leon* (the lion's tooth) and "vinegar" was once *vin aigre* (sour wine). *Redingote* is "riding coat," borrowed by the French from our own language and returned to us in a new guise with the dressmaker's stamp of approval. "Biscuit" keeps alive the Latin *bis coctus* (twice cooked) and a "verdict" is simply a *vere dictum* (true saying).

Some of our words have had a sad fall from their original high place. "Huzzy" was once a respectable housewife; a "knave" was simply a boy, the German *Knabe* of to-day, and a "caitiff" was in the first place merely a captive. A "villain," before the stigma of disgrace was attached to him, was a laborer on the villa of a Roman country gentleman, but like the Anglo-Saxon boor, likewise a rustic laborer originally, he has been dealt with harshly by the hand of time. A "pagan" was a countryman, too, and as he was dilatory about embracing the new religion of Christ he gave the word its present meaning. "Varlet" is the same word as "valet," and each is an offshoot of the feudal "vassal." A like fall from grace has been the lot of "gossip," once denoting "good tidings," while "orchard" has risen a little from its original designation of "root yard."

Kings in the earliest days were merely the "fathers of families," and the word is derived from the same source as "kin." Queen at first meant "wife" or "mother," and a survival of its early signification exists in "quean," used now only in a bad sense. An earl was an "elder" in the primitive society, while pope is the same as "papa," and czar and kaiser are both "Cæsars." Lord is the Anglo-Saxon *hlaford* (loof distributor). The Latin term for "lord" (*dominus*) has given us "dominie," the old term for preacher, and the same root is found in "dame" and "tame." Madame is "my

lady," and sir has been extracted from the Latin *senior* through the French.

Our "currants" are the diminutive grapes of Corinth, in Greece. "Roamers" are people who go to Rome to see the Pope, and "saunterers" was the appellation bestowed on the religious enthusiasts who made the pilgrimage to the *sainte terre*—the Holy Land. A "country dance" is a *contra* (opposite) dance, and the frequently mistaken etymology of this word calls to mind the fact that a "tuberose" has nothing of the rose about it, being simply a tuberous plant, while "slav" is not the slave of the old etymologists, but in reality a man of noble lineage. Similarly "slop" shop has nothing to do with slops, as some amateur etymologists have asserted, but means clothing shop, the word coming from the Icelandic slopper, a coat. The "slop chest" on board ship has the same derivation. "Foolscap," too, is not so called from the existence on it of a watermark resembling a fool's cap, as most people believe, but from the shape of the folio. It is from the same root that we get our word "foliage." When a man says he does not care a "curse," he means that he does not care a cress, the lingual metathesis here being similar to that which makes "gooseberries" out of gorseberries, "axe" out of ask and "wapse" out of wasp.

Some other novel curiosities of derivation are exemplified in such words as "tart," which is merely a "twist" (Latin *tortus*), such as we have in dis-tort, and "crullers" are really "curlers." "Claret" and "clear," "clarify" and de-"clare" have all the same root in them. "Ghostly" is the same as "ghastly" and "vixen" is a female fox. What a boy means when he speaks of a "gob" (*i. e.*, a mouthful) is a meaning that is found also in "gobble," "gabble" and "gibberish," all of which have their source in the Gothic word for "mouth." The "jib" of a ship and the "gibbet," on which a condemned murderer dies, take their origin from a word that meant a "crossbeam." "Firkin" and "farthing" each denote a "fourth part," one being the "fourth" of a barrel and the other of a penny. "Licorice" is the *glycoris* or "sweet root" of the Greeks, and "mummeries" perpetuates what the early Christians regarded as the absurdities of "Mohammedanism." "Thimble" is "thumb-bell" and "nostril" is strictly a "nose-drill." A "paradise" is a "park," and we get the name from the Greek writers who employed it to describe the gardens surrounding the palaces of Oriental kings.

One group of words of more than ordinary interest embraces terms like "calyx" and "chalice," which, though derived from the same original sources, have been differentiated in their meaning in modern English. Calyx and chalice both describe primarily a "cup," but one is the simple cup of a flower and the other the more elaborate and ornate vessel of the church. One we have taken directly from its original home; the other passed through France before it reached us and bears the stamp of the Norman mint. Other words that have had a similar career are "benison" and "benediction," "malison" and "malediction," "major" and "mayor," "orison" and "oration," "loyal" and "legal," "royal" and "regal," "privy" and "private," "esteem" and "estimate." With these may be contrasted words of similar form and pronunciation that have meanings diagonally opposite. "I'll make a ghost of him that lets me," says Hamlet, when he means that he will kill the first person who hinders him, and the same word is preserved in the legal phrase "let and hindrance." "With" bears the antagonistic meanings of "in company with" and "against," the latter appearing in such words as "withstand," "withhold," etc. And "clever," as used by a newly made husband of his wife or by a butcher in reference to his meat, carries with it two very different meanings.

Not less attractive in their origin and history are names of persons. Brewer and Brewster, Weber and Webster, Baker and Baxter, Singer and Sanger and Sangster furnish us with a definite clew to the vocations of their primitive bearers. Albert means "all bright;" Alfred, "all pure," and Bernard is the "great bear." Mary's name is one of "bitterness," Russel is a "red fox," "Benjamin" is the "son of the right hand," and Fitzjames and Jameson have each the same meaning, as have Fitzmaurice and Morrison. Many names of saints have under-

gone a curious metamorphosis. St. Denis, for example, has become Sidney; St. Paul, Semple; St. Clara, Sinclair, and St. Ledger, Sellinger. Mortimer is made up of the French epithet, *La Morte Mer*. Goddard, Godfrey and Goodwin are names derived from the name of the Creator, like Hengott and Furchgott (Lord God and Fear of God) in German and the multitudinous compounds with *Dieu* in French. Thoresby, Thurlow and Thursby recall the pagan god Thor, who appears in Thursday. Elias frequently becomes Ellis and Lewis sometimes stands for Levi, while the name of the celebrated composer, Halévy, is plain Levy with the initials of his father (H. A.) prefixed to it. In this category may be included the picturesque names of German-Hebraic origin: Such names as Lilienthal, a "valley of lilies;" Rosenbaum, "rose tree;" Vogel, "bird;" Vogelgesang, "song of birds;" Morgenthau, "morning dew;" Kauffman, "merchant," etc.

Interjections are most interesting words, particularly the oaths that have come down to us from the time when men swore by Christ's body and bones and blood. Such oaths as "Zounds" (His wounds), "S'blood" (His blood), "S'death," "S'life," "Zooks" (His *spook* or spirit). "Mackins," found in Elizabethan writings, means "by the maiden" (Mary). "Be jabers" is the Irishman's oath by the Saviour. "Jingo" is "by St. Gingoulph." "Oh, dear!" is equivalent to *O dio mio*, "Oh, my God!" "Jimminy" is a reminiscence of the classical adjuration, *O gemini*, used by the Romans when they called upon the twins Castor and Pollux to help them.

Such are a few brief word histories taken at random—a few of the entertaining "chapters," as the Irishman called them, that may be found by turning the pages of the dictionary.

LITERARY COINCIDENCE—COLERIDGE, SHELLEY, WORDSWORTH AND MATTHEW ARNOLD.

"I may not hope from *outward* forms to win
The *passion* and the *life* whose fountains are *within*.

"O Lady! we receive but what we give
And in our life alone does nature live."
(Coleridge, "Ode to Dejection.")

"Where is the beauty, love and truth we seek
But in our minds? And if we were not weak
Should we be less in *deed* than in desire?"
(Shelley, "Julian and Maddalo.")

"Minds that have nothing to confer
Find little to perceive."
(Wordsworth, "Yes! Thou Art Fair.")

"As if all needful things would come unsought
To genial faith, still rich in genial good—
But how can he expect that *others* should
Build for him, sow for him, and at his call
Love him who for himself will take no heed at *all*?"
(Wordsworth, "Resolution and Independence.")

Compare with Matthew Arnold's "Self-dependence," a poem of eight stanzas:

"A look of passionate desire
O'er the sea and to the stars I send:
Ye, who from my childhood up have calmed me
Calm me, ah! compose me to the end!

* * * * * * * *

"From the intense clear star-sown vault of heaven
Over the lit sea's unquiet way,
In the rustling night air came the answer:
'Would'st thou *be* as these are, *live* as they?'

'Unaffrighted by the silence round them,
Undistracted by the sights they see,
These demand not, that the things without them
Yield them love, amusement, sympathy.

* * * * * * * *

"O air-born voice! long since, severely clear,
A cry like thine, in mine own heart I hear;
'Resolve to be thyself, and know that he
Who *finds himself, loses* his misery!'"

W. L.

HARTFORD, CONN.

QUERIES.

College Journalism.—Where was the first college paper started?

* * *

PRINCETON, N. J.

College journalism originated at Dartmouth, in 1800, with Daniel Webster as one of the editors. After a space of nine years, the *Literary Cabinet* was established at Yale, followed shortly afterwards by the *Horiaa* at Union, and *Harvard Lyceum* at Harvard.

Greenland's Icy Mountains.—Who composed the music for this hymn?

S. T. FAXON.

CHICAGO, ILL.

When Bishop Heber's famous missionary

hymn, "From Greenland's Icy Mountains," which he wrote in 1824, when in Ceylon, first reached this country, a lady in Charleston was much impressed with the beauty of it, and was particularly anxious to find a tune suited to it. She ransacked her music in vain, and then chancing to remember that in a bank down the street was a young clerk who had considerable reputation as a musical genius, she sent her son with the hymn to the clerk with the request that he write a tune to fit it. In just half an hour the boy came back with the hymn, and the melody thus dashed off in hot haste is to-day sung all over the world and is inseparably connected with the hymn. The young bank clerk was Lowell Mason.

Acrophobia. — What is the meaning of this word? I do not find it in the dictionaries. C. E. ADAMS.

SALEM, MASS.

Among the many curious psychical experiments that are now attracting the attention of scientific minds, the one to which the term "acrophobia" has been applied has several points of interest. Dr. Verga has recently described the phenomena in his own case.

Though by nature not at all timid, all his courage leaves him when above ground. He complains of palpitations in mounting a step-ladder, for instance; finds it extremely unpleasant to ride on the top of a coach or even look out of a first-story window. This idiosyncrasy forbids him the use of an elevator, and the mere thought of those who have cast themselves down from high places causes tingling all over his person. His acrophobia even goes so far that the thought of the earth spinning through space is enough to cause discomfort.

Apple Charms.—How far back does the apple figure as a charm?

LOWELL C. BENSON.

BOSTON, MASS.

Horace mentions the use of apple pips in love affairs. A lover would take a pip between the finger and thumb and shoot it up to the ceiling, and if it struck it, his or her wish would be accomplished. Nowadays, the maiden tests the fidelity of her beloved by putting a pip in the fire, at the same time pronouncing his name. If the pip bursts with a report it is a sign that he loves her; but should it burn silently she is convinced of his want of true affection for her. This is often performed with nuts instead of pips. Gay's Hobnella experiments with the pips by placing one on each cheek—one for Lubberkin, and the other for Boobyclod:

> But Boobyclod soon drops upon the ground,
> A certain token that his love's unsound;
> While Lubberkin sticks firmly to the last.

Gay also mentions the common amusement of paring an apple without breaking the peel, and then throwing the strip over the left shoulder in order to see the initial letter of the lover's name formed by the shape the paring takes upon the ground. Mrs. Latham, in her "Sussex Superstitions," gives another apple charm. Every person present fastens an apple on a string hung and twirled around before a hot fire. The owner of the apple that first falls off is declared to be on the point of marriage, and as they fall successively the order in which the rest of the party will attain to matrimonial honors is clearly indicated, single blessedness being the lot of the one whose apple is the last to drop.

Day of the Week.—Please tell me the reason *why* this rule gives always, as it seems to do, the *day of the week* of any date?

Given the year and the day of the month, find the day of the week as follows:

Divide the number expressing the year by four (4), taking no notice of the remainder. Find the number of days inclusive from the 1st of January to the date in hand, February being always 28. Add together the sum, the quotient, and the first numbers and divide this sum by *seven* (7). The figure of the remainder gives the day of the week, 1 standing for Sunday, and so soon.

March 24, 1889, came on Sunday according to RULE. 1889 divided by 4 gives 472. There are 31 days in January, 28 days in February and 24 days in March; total, 83 days; 472 and 83 equals 555 which divided by 7, gives 79 and a remainder of 2, which would be Monday. The RULE is a rule for 1890, 1884, etc.

REPLIES.

Bonfire (Vol. ii, p. 94).—Dr. D. G. Brinton in a paper on "The Folk-lore of Bones," read at the annual meeting of the American Folk-lore Society in this city, November 29, 1889, said:

"When our boys on election nights gather around the bonfires of tar barrels, they are perpetuating a very ancient rite connected with the sacredness of bones; as is illustrated in the word itself, for after much discussion there is scarcely room left for a doubt that 'bonfire' was originally 'bone-fire,' and referred to a fire in which bones were burned as symbolic of a sacrifice. Not only is the earliest occurrence of the word in English literature, 'bone-fire,' given with its translation into Latin, *ignis ossium;* but the rendering of the word into Irish by an old poet, one of the O'Sullivans, *cnaimh theinne*, has precisely the same meaning. To this day, in the remoter parishes of Munster and Connaught great fires are lighted on St. John's eve (June 23), in each of which a bone is burnt, a survival of the sacrifices which once celebrated the midsummer night and the summer solstice.

"The bone in the bonfire was something more than a symbol. Its presence grew out of and illustrates the deepest and most remarkable phase of osteologic folk-lore. It represented the animal or man burned in the ancient sacrifice, because the notion is nigh universal in primitive mythology and modern superstition that the immaterial part of creatures, their indestructible element or soul, is connected with or resident in the bones. Such a belief has a ready foundation in the durability of the osseous skeleton, and its permanence when the soft parts have disappeared. It was believed that the personality of the individual clung to his skeleton, and the terror which is still generally inspired by this object, no matter how beautifully cleaned and mounted, is a survival of this venerable belief. In some parts of Europe, as in the Netherlands, it is still a popular belief that if a person takes a human bone home with him from the grave-yard, the dead man to whom it belonged will torment him until he returns it."

First American Suspension Bridge (Vol. i, p. 214).—"The first American suspension bridge was erected in 1801 by James Finley. This bridge crossed Jacob's creek, Westmoreland county, western part of Pennsylvania. It had a *span* of 70 feet and cost $6000, being warranted to last fifty years in every part but the *floor*. It was not, however, until 1808 that the bridge was patented, when the Government extended a general patent for the erection of suspension bridges.

"In 1809, a suspension bridge was built over the Merrimac. This had a span of 244 feet and cost $20,000.

The English claim a priority in this invention, because the little bridge over the river *Tees*, connecting York and Durham counties, was built in 1741; but this structure was only a rude affair, and it was not until *1814* that the English erected a suspension or chain bridge on scientific principles" (Robert Stevenson and Sir Thomas Pope's "Treatise on Bridges"). W. L.

HARTFORD, CT.

Origin of a Proverb (Vol. iv, pp. 150, 177).—James Howell, in his "Instructions for Forreine Travell" (1642), says:

"There was a Spanish Doctor, who had a fancy that Spanish, Italian, and French, were spoken in Paradise, that God Almighty commanded in Spanish, the Tempter persuaded in Italian, and Adam begged pardon in French." E. G. KEEN.

WARWICK, PA.

Hickory (Vol. iv, p. 222).—Although Skeat ("Etym. Dict.," 1882) says of this word, "Origin unknown," Bartlett ("Dictionary of Americanisms," 1877) had already pointed out that it was most probably of American-Indian origin. Capt. Smith ("Hist. of Virg.," 1624, Bk. ii, p. 26) gives *pawcohiccora* as the name of a preparation of pounded walnut-meats and water; J. Ferrar ("Reformed Virginia Silk Worm," 1653) mentions a "tree called *pohickery;*" and among the trees enumerated in Shrigley's "True Relation of Virginia and Maryland" (1669), we find *pekickery*. In New Jersey, the word was in use before 1675, for a note of Surveyor Parker, dated June 12,

1675 (in "New Jersey Archives," First Series, Vol. i, p. 113), speaks of a parcel of land "Beginning at A marked *Hickery*-tree." The word "hickory" comes to us as a corruption of some Algonkin term, the exact dialect not being apparent.

A. F. CHAMBERLAIN.

SS. Simon and Jude (Vol. iv, p. 199).—Probably the reason Schiller said "that the day (October 28) dedicated to these saints demands a victim" was from the following which I quote from Butler's "Lives of the Saints:" "St. Simon was called the zealot before his coming to Christ, because he was one of that particular sect among the Jews called Zealots, who were famous in the war of the Jews against the Romans. They were main instruments in instigating the people to shake off the yoke of subjection; they assassinated many of the nobility and others in the streets, filled the temple itself with bloodshed and other horrible profanations, and were the chief cause of the ruin of their country." T. L. O.

WEST CHESTER, PA.

Saadie (Vol. iv, p. 233).—The late Dr. Eckard, who lived several years in India, and who is well known as a student of Oriental languages, was strongly of the opinion that this word is of Sanscrit origin. A member of his family informs me that he made it the subject of close investigation with the result as stated. TROIS ETOILES.

Rice at Weddings (Vol. iii, p. 259).—I find the following in "The Gypsies," by Charles G. Leland, who refers it to Bordenschatz, "Kirchliche Verfassung der Juden." In the earliest times the shoe latchet brought luck, just as the shoe itself did especially when filled with corn or *rice* and thrown after the bride.

It is a great pity that the ignorant gentiles who are so careful to do this at every wedding, do not know that it is all in vain unless they cry aloud in Hebrew, "Peru urphu," with all their might, when the shoe is cast and that the shoe is filled with rice. Peru urphu = increase and multiply.

C. W. ALEXANDER.

JACKSONVILLE, ILL.

Rocking Stones (Vol. iv, p. 233).—Rocking stones are common in all glaciated regions—so common in fact that a list of them could be expanded to an almost interminable length. There are ordinary examples all over the New England States, only few, however, deserving even a casual notice. Balanced Rock, in the Garden of the Gods, Colorado, may possibly have been unloaded by a glacier. The manner of formation or deposition of rocking stones is simple. A glacier usually carries a great number of boulders along its surface, aside from those which constitute its lateral moraines; when, from any cause, the glacier recedes from its lowest limit of extent, it scatters these boulders all along its former path. Now and then they are left stranded upon the rounded parts (*roches moutonnèes*) of the glacier's bed, in such a manner that, while easily moved, they are not unbalanced. Such examples are very common in the Sangre de Cristo range of the Rocky Mountains. I have seen at least one example where the boulder was deposited on a rock which is now the edge of a chasm 200 feet deep. Its equilibrium seemed so unstable, that one would think a very slight force would overthrow it.

Another still more remarkable example I used to see occasionally in Devil's Cañon, Pinto creek, Arizona. There were several sand-stone spires or "jug-rocks" in this cañon, one of which was surmounted by a loose, weathered fragment of sand-stone about ten feet in diameter. In this instance, a stratum of harder rock near the top of the spire had resisted erosion to such an extent, that the upper part, which had actually weathered through, had become severed from the column. The boulder rested quietly on the hard table, which also served to protect the rock under it.

J. W. REDWAY.

PHILADELPHIA, PA.

REFERRED TO CORRESPONDENTS.

Madstone.—Can you tell me if there is such a word as "madstone?" If there is a "madstone," what are supposed to be its uses? R. B. S.

A Lucky Number.—The Florentine novelist Jarro, in the *Processo Bartelloni*, detailing the punishment by the *gagna* or iron collar upon a convict of the year 1831, reveals a curious custom among the people of Florence while attending the public exposition of the condemned. On the person of the convict there was displayed a cartoon, in writing stating the sufferer's name, age, his crime and the punishment by imprisonment and its duration. The numbers thus appearing, their combinations, pairs and trays appear to have been zealously sought by the old and young of both sexes for use in buying lottery tickets. So eager, indeed, were poor, blind old men and women to get these figures that they would accost the more genteel people present and beg them earnestly to tell them the numbers on the sign card.

A well-known poet thus discourses of this singular infatuation:

"Nel braccio ti dà
La donna vicina,
E dice: 'Berlina
Che numero fa?'"

"In the arm strikes thee
The woman right near
And says: 'Pillory,
What number is it?'"

What is the origin of this usage, apparently confined to the common people of Florence, and which Signor Jarro says was made known to him by persons who had repeatedly observed it in their earlier days? One would think the figures thus displayed on a pilloried convict would of all others be shunned in every game of chance.

FORT.

CAMDEN, N. J.

Authorship Wanted.—*If All Our Life, etc.*—Will you please ask for the author of the poem called "The Joy of Incompleteness?" It begins:

"If all our life were one broad glare
Of sunshine clear, unclouded,
If all our paths were smooth and fair,
By no deep gloom enshrouded."

AN ENQUIRER.

HARTFORD, CONN.

All for Love, etc. — "All for love and the world well lost." From whence comes the familiar quotation? Has it any author other than the title of a play? Or does it come from Dryden's "All for Love?"

Q. UERIE.

WASHINGTON, D. C.

Our Very Hopes, etc.—

"Our very hopes belied our fears,
Our fears our hopes belied,
We thought her dying when she slept,
And sleeping when she died."

The author of these lines is so very faintly impressed upon the tablets of my memory, that practically it amounts to forgottenness.

Can any of the readers of AMERICAN NOTES AND QUERIES tell, and, also, whether there were any more of them?

S. S. R.

LANCASTER, PA.

As Weary Pilgrims, etc.—

"As weary pilgrims once possessed
Of longed-for lodgings go to rest,
So I now having rid my way,
Fix here my buttoned staff and stay."

Lines carved in the oak over the fireplace in the office of a hotel at Cleveland, Ohio. Can any one place them for me?

J. D. M.

NEW YORK CITY.

Mary Jones.—Who was Mary Jones? She wrote a book entitled "Miscellanies, in Prose and Verse." It was published at Oxford, in 1740, and is dedicated to "The Princess Royal and of Orange."

H. R.

SCHENECTADY, N. Y.

Royal Purple (Vol. iv, p. 233).—Martin's inquiry suggests another: When was purple adopted as royal mourning in England?

Pepys writes September 16, 1660(?), '61(?): "To the Park, thence to White Hall Garden, where I saw the king in purple mourning for his mother."

A note from "Ward's Dairy" says: "King Charles mourned in Oxford in purple, which is prince's mourning."

Query: When was the custom discontinued?

R. W. L.

PHILADELPHIA, PA.

Chief of Gambia.—Please tell me to what is the allusion in the following quotation from "Snow Bound:"

"Or stammered from our school-book lore
'The Chief of Gambia's golden shore.'"

E. M. H.

PITTSFIELD, MASS.

Ildegerte, etc.—Where is there a book called "Ildegerte," by Augustus von Kotzebue, translated from the German by Benjamin Thompson, and published in 1800, in Philadelphia, Pa.? What is it worth? It is not to be found in any of the great libraries.

AN INTERESTED PERSON.

WILLIAMSPORT, PA.

COMMUNICATIONS.

A Cipher (Vol. iv, pp. 113).—If the Rev. Mr. Warburton wrote in 1845 the cipher you quote, Dr. Whewell imitated him, intentionally or without knowing it, for a reviewer of Dr. W.'s "Biography" (J. S. P., in "Temple Bar," November, 1888) gave the following copy of his reply to a young lady's request for a cipher, slightly variant from the one in AMERICAN NOTES AND QUERIES:

"You o my o and I o thee,
Ah o no o but o o me;
And let then my o my o go,
And give back o o I o thee so.

"W. W., 1854."

It seems to require no translation.

M. C. L.

NEW YORK CITY.

Charing—"Chère Reine" (Vol. iii, p. 175; Vol. iv, p. 92).—From *Notes and Queries* (English):

"This guessing derivation of *Charing* from *chère reine* could only have been invented by some one entirely ignorant of early English pronunciation, for it assumes that the *a* in *charing* was pronounced like the French *è* in *chère;* whereas it was pronounced like the French *a* in *gare.* It is delicious to see such specimens of innocence; they are too funny to be pernicious.

"WALTER W. SKEAT."

A Poet's Mistakes.—It is extraordinary that so fastidious and careful a writer as Campbell, whose painful slowness of composition gave Theodore Hook his joke that the poet had been "safely delivered of a couplet this morning," should have been betrayed by his ignorance of natural history into certain not very important yet none the less egregious blunders concerning the fauna and flora introduced into his tales. In "The Pleasures of Hope" and "Gertrude of Wyoming" we find the tiger stealing along the banks of Lake Erie and the panther domiciled in the woods of Ohio, while the flamingo disports itself on Pennsylvania waters and the tropical aloe and palm flourish in the same northern latitude. These errors were pointed out to Campbell by his friends, in order that he might rectify them in later editions; but to revise his work when once printed was always an uncongenial task to him, and, in defiance of the botanist and zoölogist, the anomalies were therefore allowed to remain in the text. Another and more pardonable error into which Campbell was led in his chief narrative poem by trusting to a work entitled the "History of the Destruction of Wyoming in 1778," was brought home to him in a very strange and unexpected manner. Following the authority just mentioned, he had denounced as the treacherous destroyer of Wyoming a Mohawk chief named Brandt—"the monster Brandt" he called him in the poem—and it might well have been supposed that, right or wrong, this poetical account of so distant an event would have past unchallenged. But it was not so, for fifteen years after the publication of "Gertrude of Wyoming" Campbell was surprised by a visit from Brandt's son, no Mohawk in appearance, but "a fine young man of gentlemanly manners" and a lieutenant in the English service, who had come to adduce proof of his father's innocence. It appeared that Brandt, so far from being the "monster" he was represented, had been a civilized and philanthropic Indian, who had accustomed his tribesmen to peaceful habits, had built a church, and translated one of the Gospels into the Mohawk language! Campbell, being thus placed in the awkward predicament of libel-

ing a Red Indian, was compelled to do penance in the notes of subsequent editions; but even here he could not be induced to introduce alterations into the text.

R. L. CARPENTER.

KANSAS CITY, MO.

Dornick (Vol. iv, p. 227).—The word in this form was in common use in Southern Indiana thirty-five years ago to designate a small cobble stone or large pebble. Have since heard it at various places in the West. M. C. L.'s suggestion of a derivation from *donnerkeil*, it seems to me, lacks probability, but I have as yet heard or seen no other origin suggested. S. A. FRAZIER.

CENTRALIA, ILL.

St. Matthias' Day (February 24).—"St. Matthias, in Christian art, is known by the axe or halbert in his right hand; the symbol of his martyrdom. Sometimes he is bearing a stone, in allusion to the tradition of his having been stoned before he was beheaded" (Brewer's "Phrase and Fable").

Like Candlemas and the "Marmot," Matthias' day is a weather prognosticator among many of the Pennsylvania Germans.

> "Matthias macht Eis;
> Find er kein,
> So macht er ein."

The literal import of which is, if the day is ushered in and no icy weather prevails, he will speedily change the temperature to cold enough to produce ice.

S. S. R.

LANCASTER, PA.

Notes on Words.—*Piece.*—The use of the word *piece*, meaning a lunch, is not an idiom peculiar to New Jersey. Nearly half a century ago, I carried a "piece" daily to public school in Pennsylvania; and in harvest time it was the common name in that State for the ten-o'clock lunch—a substantial lunch at that, as memory of its weight to this day testifies. C. M.

HADDONFIELD, N. J.

Motes in Sun's Beams.—The altitude of the sink of the San Felipe (Vol. iv, p. 251) should read —320 feet, instead of 320 feet. J. W. R.

God Bless You and Sneezing (Vol. iv, pp. 202, 214, 250).—This expression is certainly of great antiquity. The Greek god Prometheus, so mythology says, made an artificial man, and the first signs of life that it gave was to sneeze. Writers from the south-eastern parts of Africa sa that the custom of wishing well to a sneezy is practiced, and when the emperor of Monomotapa sneezes, all who are near him clap their hands and with great demonstration wish him happiness; those who are further away take up the refrain, and it is continued until his whole capital has clapped their hands and wished him well.

T. L. O.

WEST CHESTER, PA.

Animal Instinct.—"The young 'snapping-turtle' (*Chelydra serpentina*) *snaps* the moment he gets his head out of the shell." We have watched insects as they evolved from the *pupæ*. They stood and looked us knowingly in the face, seeming to say, "Don't trouble yourself about me, I know all about this new world."

S. S. R.

LANCASTER, PA.

On the Score (Vol. iv, pp. 44, 72, 117, 131, 238).—P. R. E. is in error if he means that *to go on the score always* means to go in debt. It simply means to go on an account, and it may be on the creditor side as well as on the debtor. The phrase comes from taverners and others being in the habit of marking up their accounts on the wall with chalk, hence the expression *Score that up against me*, when one did not pay on the nail. *Score that up for me* is still used in billiard-playing. From the innkeeper's account being rubbed out when they were settled the phrase *To go on the score* had *generally* the meaning of going into debt, but a partial payment would also be scored up, and that of course had no such meaning, but the opposite. The latter seems Herrick's meaning in the passage which suggested the discussion. J. H.

Let-her-go (Vol. iv, p. 225).—The railroad station Lethergo, spelled without hyphens, was established for the benefit of

Washingtonville, Montour county, Pa., on the line of the Wilkes-Barre and Western Railroad, when it was opened two years ago. It originated in this wise: When the road was being laid out the villagers refused assistance to the company. This incensed the manager, and he impetuously remarked, "*Let her go.*" The road was located two miles away from the village, and when it was opened the station was named Lethergo, and was so printed on the time-table. It soon became a by-word, but as many of the residents in the neighborhood thought it was a severe reflection on the village, the railroad superintendent finally changed it to Washingtonville, by which name it is now known. JOHN OF LANCASTER.

WILLIAMSPORT, PA.

Men as Things.—The *Dahlia*, a native of Mexico, is named in honor of Dr. Dahl, the Swedish botanist. The same flower flourishes in Europe as "The Giorgiana," after *Giorgi* of St. Petersburg.

The *Wistaria* preserves the name of Prof. Wistar (1761–1818), a native of Philadelphia and a resident physician and medical professor.

"The Havelok" reminds us of the Christian soldier, Gen. Henry Havelok, of the British East India service. This military article is a white cap cover of light, washable material, with a flap hanging behind to protect the neck, sometimes worn by soldiers when exposed to the tropical sun.

The "Gainsborough," a style of hat in high favor with ladies, derives its name from the celebrated English portrait painter of the eighteenth century, *Thomas Gainsborough*, in whose portraits this kind of hat often appears.

The "Daguerreotype" bears the name of only one of its inventors, *Daguerre* (1789–1851), with the full consent of the *son* of the *other*, *Niepce*, the brother inventor having died in 1833.

The "Guillotine" perpetuates the memory of a noble desire on the part of Dr. Guillotin to lessen the amount of human suffering; decapitation by machinery, in this respect, seemed preferable to that by axe or sword. He was thus only indirectly connected with the invention of the machine. The idea of its construction really belonged to Dr. Louis, a surgeon, whose name it bore for a time, being called the *Louisette*.

W. L.

HARTFORD, CONN.

Prize Quatrain (Vol. iv, p. 219).—In your reply to F. Havens, my quatrain on poetry is misquoted. As the error (which occurs in the first line) destroys the sense, perhaps you would like to have your attention called to it. "Freshest" should be "husht."

CHARLES EDWIN MARKHAM.

SAN JOSE, CAL.

Correction.—*Pomero* (Vol. iv, p. 250).—Please strike out the words *Villa Gheradisca* from my communication, "Pets of Distinguished People."

Pomero died in England, having been sent to Landor from the *Villa* at *Fresole*.

K. L. H.

HARTFORD, CONN.

BOOKS AND PERIODICALS.

The *Atlantic* for April contains an article on "Civil Service Reform" by Mr. Oliver T. Morton, who, in a paper called "Some Popular Objections to Civil Service Reform," is not afraid to say that the spoils system "is at war with equality, freedom, justice, and a wise economy, and is already a doomed thing fighting extinction. Its establishment was in no sense a popular revolution, but was the work of a self-willed man of stubborn and tyrannical nature, who had enemies to punish and debts to pay." This certainly strikes no uncertain note. The article is divided into sections, each one of which is headed by a paragraph which embodies some objection to the movement.

Mr. James' "Tragic Muse" is drawing to a conclusion. The picture of the recalcitrant lover, who is not willing to sacrifice his worldly prospects to the dramatic art to which he professes to be a devotee, is a powerful piece of character-drawing.

Dr. Holmes, in "Over the Teacups," talks about modern realism, and says that the additions which have been made by it "to the territory of literature consist largely in swampy, malarious, ill-smelling patches of soil which had previously been left to reptiles and vermin." After falling afoul of a romance which has been lately quoted by a brother-author as "a work of austere morality," he says, "Leave the descriptions of the drains and cesspools to the hygienic specialist, and the details of the laundry to the washerwoman." Mr. Aldrich has a poem on "The Poet's Corner," and Mrs. Deland's serial leaves the hero face to face with another problem. There are many other good things in the number.

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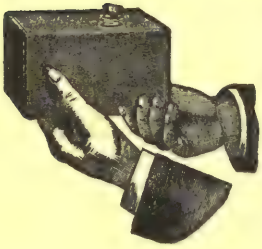
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NOTES.

NOTES ON THE MONTHS.

APRIL.

In the ancient Alban calendar, in which the year was represented as consisting of ten months of irregular length, April stood first with thirty-six days to its credit. In the calendar of Romulus, it had the second place, and was composed of thirty days. Numa's twelve-month calendar assigned it the fourth place, with twenty-nine days, and so it remained till the reformation of the year by Julius Cæsar, when it recovered its lost day and has remained unchanged. It is quite generally supposed to have derived its name from the Latin *aperire*, to open, as marking the time of the opening of the tree buds (see Vol. iv, p. 79). To this it is objected that if true it makes

April an exception to all other months, as none of the rest designated in Latin have names referring to natural conditions or circumstances. By the Anglo-Saxons it was called Eoster or Easter-month, and by the Dutch Grass-month.

Among the proverbs of this fickle month are the following:

A cold April
The barn will fill.

An April flood
Carries away the frog and his brood.

April showers
Make May-flowers.

When April blows his horn
It is good for hay and corn.

April the First stands marked by custom's rules,
A day of being and of making fools.

The origin of this strange custom is not known. From various sources we have gleaned the following: "Brady's Clavis Calendaria," published in 1812, mentions that more than a century previous the almanacs designated the 1st of April as "All Fools' Day." By many it is believed that the term *all* is a corruption of *auld* or *old*, thereby making it originally "Old Fools' Day," in confirmation of which opinion the following is quoted from an ancient Roman calendar respecting the 1st of November: "The feast of old fools is removed to this day." The oldest almanacs extant, however, have it *all* fools' day.

Besides the Roman Saturnalia and the Druidical rites, was the *Festum Fatuorum* or *Fools' Holiday*, which was doubtless our 1st of April. In some of the German classics, frequent mention is made, it is said, of the *Aprilen Narr*, showing that the Germans of olden time had their fool day. A day of fooleries, called the *Huli* Feast, has long been observed by the Hindus.

In France, an April fool is called "*poisson d'Avril.*" The custom is traced back farther than in England. In Scotland, the epithet is *a gowk*, meaning cuckoo, and also a foolish person.

Hock-Tide.—A fortnight after Easter a custom prevailed for several centuries, but now obsolete, for the women to go out into the streets and bind all those of the other sex whom they met with strong cords, holding them in bonds until they purchased their release by a small sum of money. The men observed this custom on Monday, the women on Tuesday. It seems to have been quite similar to that of "lifting." This curious custom was called *hoke* or *hock*, and its meaning seems to be wholly unknown. It can be traced back as far as the thirteenth century, and prevailed in all parts of England. It is supposed to have been originally some pagan festival. The money collected was donated to the church, and there are traces of the custom to be found in ancient registers. We find the following in the account before us:

"In the registers of the Parish of St. Laurence, under the year 1499, this: 'Item, received of Hock money gaderyd of women, xx s.'

"'Item, received of Hock money gaderyd of men, iiij s,' etc.

"In the year 1450, a bishop of Worcester prohibited these 'Hoctyde' practices on the ground that they led to all sorts of dissipation and licentiousness."

'Tis now, replied the village belle,
St. Mark's mysterious eve,
And all that old traditions tell
I tremblingly believe;
How, when the midnight signal tolls,
Along the church-yard green,
A mournful train of sentenced souls
In winding sheets are seen.
The ghosts of all whom death shall doom
Within the coming year,
In pale procession walk the gloom
Amid the silence drear.—*Montgomery.*

St. Mark's day is the 25th, and the tradition embodied in the above stanza is fully credited by many in the northern parts of England. M. D. WELLCOME.

NEW ENGLISH DICTIONARY QUOTATIONS.

(SIXTH INSTALLMENT.)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome, and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford." J. A. H. MURRAY.

OXFORD, ENG.

1832 combine (unite qualities in harmony)
1599 combure 1600
1825 comburence 1825
1599 comburent 1599
1480 combust, *v.* 16th, 17th and 18th c. quots.
1799 combustion (in the body)
1830 combustion, *spontaneous*
1556 combustion (*old Astron.*) 1556
1621 combustion (cautery) 1621
combustion (inflammation) 1641
1592 combustious, -ive
1530 combustible
1586 combustibly 1586
combustuous
1609 combusture 1609
1523 come, *v.* (become) 1733
1641 come (of butter)
1602 come! (word of excitement)
1812 come it strong, etc.
1854 come the Mirabeau, etc., over one
1677 come five, etc. (of a horse: to rise five) 1682
1719 come and go
1880 come to be (written, etc.)
1880 come to the same thing
1526 to come, *the world*, etc. (futurity) 1708
1724 come a certain time
1850 come to hand, to have, to the front, etc.
1843 how comes it 1843
1884 comes about (happen) come about (change sides)
1710 come about (veer round)
1860 come across (meet with)
1584 come at (get at)
come by 1700
come in (*literally*)
1800 come in (into vogue) 1855
1700 come in (give in, submit) 1855
1791 come in (of an income)
1849 come in *for* (something)
1843 come into (property)
come near (approach in quality)
1870 come of (result from)
1544 come off! (as interjection) 1557
1607 come off (come away, retire) 1609
1610 come off (of the end of an affair) 1705
1600 come off (pay down) 1636
1848 come off (take place)
1667 come off (recover) 1667
come on (*literally*)
1503 come off (as interjection) 1600
1849 come off (begin) 1849
1789 come off (come up for consideration) 1789
1853 come on (thrive, improve) 1853
1777 come on (a person for damages) 1777
come out (*literally*)
1749 come out (become public)
1580 come out (be published)
1637 come out (display oneself) 1637
1880 come out (on strike)
1806 come out (into society)
1560 come out (terminate) 1560
come out (of result of a calculation)
1685 come out *with* (utter) 1685
come over (*literally*)
1830 come over (impose upon) 1830
come over *to* (join)
1599 come over (surpass) 1599
1599 come over (taunt) 1599
1880 come over (happen to)
come round (*literally*)
1830 come round (circumvent) 1830
1865 come round (recover, revive) 1865
1692 come to (befit) 1692
come to (attain to) 1400
1530 come to (amount to)
1772 come to (*Naut.*) 1846
1749 come to (consent, comply) 1749
1600 come to (a state) 1600
1800 come to (the "present," "shoulder arms," etc.)
1690 come under (a classification) 1690
come up (*literally*)
come up (sprout, spring)
1787 come up (approach)
1628 come up (become fashionable) 1641
come up (of a question, subject)
come up (said to a horse)
1712 come up *to* (reach, be equal)
1723 come up *with* (overtake)
1460 come upon (hostilely) 1600
1865 come upon (meet with)
come upon (the parish)
come-again, *sb.* (recovery)
1840 come-down, *sb.*
1634 come-off, *sb.* (evasion) 1830
1881 come-outer (in politics)
1605 come-you-seven (at cards) 1605
1760 come-at-ability 1760
1687 come-at-able
comeling (stranger) 1600
1614 comestion 1650
comestible, *a.* 1683
1830 comestible, *sb.*
1691 comet (game at cards)
1661 cometic, -ical
1686 cometographer, -phy
1805 cometoid 1805
1603 comfiture
1820 comfort, *sb.* (of material well-being)
1863 comfort (quilted coverlet, *U. S.*)
1732 comfort (comforting reflection)
1523 comfort, *v.* (strengthen, support) 1605

1602 comfort (aid and abet)
1850 comfortable (well-to-do)
1583 comfortable (that may be comforted)
comfortably (in a comforting manner) 1611
1735 comfortably (with comfort)
1550 comfortation 1627
1840 comforter (for wearing)
comforter (quilt, *U. S.*)
1607 comforter (name of dog) 1607
comforting, *ppl. a.*
1849 comfortingly
1813 comfortive
1600 comfortize 1600
comfortlessly, -ness
1589 comfortment 1589
comfortress 1631
comfortsome
1633 coming, *ppl. a.* (willing, yielding) 1749
1520 comma (point)
1649 comma (clause) 1711

QUERIES.

Duke of York.—Please find out for me why no one of Queen Victoria's sons is called "Duke of York," and when the second son of the English kings first assumed that title? G. W. S.
MAYSVILLE, KY.

This title was formerly conferred upon younger sons of the kings of England, some of whom have come to the throne through the decease of their elder brothers. The *first* duke was *Edmund* Plantagenet, fifth son of Edward III, and from him were descended the princes who became kings under the titles of Edward IV, Edward V and Richard III. The title was held by Charles I and James II before their accession to the throne, and was last held by Frederick, second son of George III (born August 16, 1763, died January 5, 1827).

Desert of Wales.—What does this expression mean? L. J. P.
OREGON.

The desert of Wales is a very thinly peopled and barren region in the south-western part of the county of Cardigan.

Napoleon and the Bees.—What does the emblem of the bee signify, as moulded in gold and used on Napoleon I's carriage (from whence Sir Walter Scott obtained *two*, after the battle of Waterloo) and as used on the mantle of Napoleon III's wife, Eugènia?

In the article, "The Paris Panorama of the Nineteenth Century," in December, 1889, number of the *Century* magazine, the expression is used, "the *bee*-strewn court mantle." G. L. S.
MAYSVILLE, KY.

Among the Egyptians the bee was the symbol of sovereignty, the honey signifying the benefits in store for the loyal subjects and the sting the punishment to be meted out to the faithless. In more modern times this idea has been utilized in several epigrams; Louis XII entering Genoa wore a white mantle strewn with golden bees, with the motto: "*Rex non utitur aculeo;*" the arms of Pope Urban VIII bore bees and beneath them the Latin words: "*Gallis mella dabunt, Hispanis spicula figent,*" to which a Spaniard made reply: "*Spicula si figent, emorientur apes;*" and this was in turn answered by the Pope in this distich:

"Cunctis mella dabunt, nulli sua spicula figent,
Spicula nam princeps figere nescit apum."

In Hudibras are to be found the lines:

"As the Egyptians used by *bees*
To express their ancient Ptolemies."
(iii, 2.)

Brewer says: "In the empire of France the royal mantle and standard were thickly strewn with golden *bees* instead of *Louis flowers*. In the tomb of Childeric more than 300 golden bees were discovered in 1653. *Hence the emblem of the French Empire.*"

Origin of Words.—*Blanc Mange and Mayonnaise.*—Will you kindly give me the origin of Blanc Mange and Mayonnaise, the first mentioned a sweet, the other a salad dressing? L. R.
PHILADELPHIA, PA.

See "Webster's Dictionary" and also supplement to the same.

REPLIES.

Our Very Hopes, etc.—The lines are to be found in "The Deathbed," by Thomas Hood.

Fourth Estate (Vol. iv, p. 222).—The nobles, clergy and commons of old formed "the three estates," or "states of the realm," as in England, France and Scotland, where each of the estates had some share in legislation. But now newspaperdom has come in as a fourth factor in the conduct of public affairs, and there is a certain propriety in considering journalism as a new, or fourth estate. GEROULD.

PENNSYLVANIA.

Chief of Gambia (Vol. iv, p. 262).—The line referred to occurs in a poem written by Sarah Wentworth Morton, wife of Hon. Perry Morton, Attorney-General of Massachusetts, sometime in the last century. It was in the "American Preceptor," a school reader published, I think, about the beginning of the present century.

JOHN GREENLEAF WHITTIER.

AMESBURY, MASS.

Lanthony Cheese (Vol. iv, p. 235).—Was not this article produced in the famous old abbey of Cistercians, at Llanthony, in Monmouthshire? These interesting old monasteries had, in many cases, large farms attached to them. Northern Monmouthshire is a dairy region, ill-adapted to general husbandry. I suspect that dairy products would naturally afford the principal revenues of the monks. By the way, Llanthony is, or lately was, the seat of a new or restored community of priests belonging, I believe, to the extreme ritualistic wing of the Anglican Church. I have a faint recollection of reading that the clergy there have practiced severe penances, quite in the ultramediæval fashion.

SERRO.

VERMONT.

Let On (Vol. iv, pp. 234, 248).—During many years of sojourn in New England, I did not, to my recollection, ever hear the expression *let on* used in the sense of *to tell*, unless, perhaps, the expression may have been used as a curiosity of speech. But I do not forget that New England has several varieties of local dialect. The Yankeeisms of Eastern Massachusetts and of the Biglow papers are very distinct from those of the Connecticut valley; the Maine dialects differ much from that of Rhode Island; the "Old Colony" and Cape Cod speech is quite different from that of Western Connecticut; still the family resemblance is, on the whole, strongly marked. Such places as Marblehead and Gloucester abound in well-marked localisms. S. P. S.

REFERRED TO CORRESPONDENTS.

Round Robin.—One of your correspondents (Vol. iv, p. 221) speaks of a certain part of the swine which is called its *round robin*. What part of the animal is called by this name?

GARSIDE.

ILLINOIS.

The Nickel and the Metric System.—Is this true? "It is claimed that our nickel five-cent piece holds the key to the linear measures and weights. The diameter of the coin is two centimetres, and its weight is five grammes. Five of them placed in a row will, of course, give the length of the decimetre, and two of them will weigh a decagramme. As the kilolitre is a cubic metre, the key to the measures of length, it is also the key to the measures of capacity. Any person, therefore, who is fortunate enough to own a five-cent nickel, may carry in his pocket the entire metric system of weights and measures."

INQUIRER.

Holtselster.—What is the meaning of this word? It is found in Andrew Marvell's "Appleton House," Verse 538. Speaking of the woodpecker, or hewel, the poet says:

> "But most the hewel's wonders are,
> Who here has the *holtselster's* care."

From the connection, I should think a *holtselster* was a forester, or warden of trees.

REMOND.

NEW YORK CITY.

Genders in German.—What is the *rationale* of the genders in the German language? C. S.

PHILADELPHIA, PA.

Rebelly Belfast.—I remember this expression. I think it originated in Ireland, in 1798, or thereabout. Can any of your correspondents give me the origin and meaning of these words?

P. L. CARROLL.

WAUKESHA, WIS.

Bells of Shannon.—Please get for me, from some of your correspondents, a copy of the lovely little verses "Bells of *Shannon*," which I have surely somewhere seen; not Father Prout's sprightly lines, "The Bells of Shan*don*," but exactly as I have written it. G. W. S.

MAYSVILLE, KY.

Akhoond of Swat (Vol. iv, p. 67).—Would it be asking too much to request M. C. L. to furnish you and your readers with the words of Mr. Lear's "Akoond of Swat?"

R. ESPEY.

Haberdasher.—I have noticed in one of the dictionaries a rather curious and, in my opinion, far-fetched explanation of the origin of the word haberdasher. What is your opinion about it? C. S.

PHILADELPHIA, PA.

COMMUNICATIONS.

Alphabetical Alliterations (Vol. i, p. 284; Vol. iv, p. 210).—The lines beginning "An Austrian army," etc., are variously printed. The most finished form in which I have seen them occurs in the introduction to the "Fifth Reader" of G. S. Hillard. In one form, the second line reads, "By bomb, by battery, besieged Belgrade," which is a stronger line than the one ordinarily given. By the way, who wrote these well-known verses?

BUCKTHORN.

CALIFORNIA.

Wild-goose Nests.—"The wild-geese build their nests on trees, sixty feet high; eggs, April 21" ("Journal of Lewis L. Clark's Journey Over the Rocky Mountains in 1804," pp. 30, 31).

Floating Islands (Vol. iv, pp. 150, 193, 201, 224).—Woodbridge and Willard's "Geography" mentions floating islands as occurring in the noted Loch Lomond, of Scotland. They are composed of turf, buoyed up by sticks and roots. Similar floating islands occur in many European lakes. KOKO.

RHODE ISLAND.

Della Cruscans (Vol. iii, p. 87; Vol. iv, p. 236).—Robert Merry lived for many years in the United States; he was connected, I think, with the British Consular service. Notes on his residence in this country would, it occurs to me, be very interesting to many of your readers.

I. P. NOLAN.

CALAIS, ME.

Grip (Vol. iv, p. 133).—In the first volume of Gen. Grant's "Personal Memoirs," there is some account of the Tyler Grip, an influenza, from which Grant suffered very severely.

QUI TAM.

GERMANTOWN.

Poll-rake, Jaw-string.—Among the many singular Anglo-Irish terms occasionally heard in this country (chiefly among the newly arrived) is *poll-rake*, in the sense of a comb for the hair.

Irish girls sometimes call the ribbons or strings of their bonnets *jaw-string*s (pronounced *jah-strings*).

G. W. G. D.

GRANBY, MASS.

Forests and Rain.—"I remarked as a singular circumstance, that there is no dew in this country, and very little rain. Can it be the absence of timber?"

S. S. R.

Lender.—A servant girl formerly employed in my family used to call any *undershirt* by the name of *lender*. She was from Prince Edward Island; and she informed me that in her native place the common name for garments of that class was *lender*.

B. A. O.

PHILADELPHIA, PA.

Curious Bequests (Vol. iv, p. 173).—I wish to correct my account of the "Maxam Temple" at Coleraine, Mass. I told the tale as it was told to me, but I now learn that the house was erected during the life-time of its projector, and that it was in part designed for spiritualistic worship. I have been informed that there was at one time a distillery in the basement of the "temple," a case of "a spirit above and a spirit below."

N. T. R.

Beshow (Vol. iv, pp. 188, 200).—I have made diligent inquiry among the Indians, and find that there is an unspellable sound at the end of the word "Beshow." It sounds as if it might be Beshowck, though the accepted spelling, so far as I am aware, is Beshow. The Makah Indians introduce the sound of ck into many of their words; but not having any written language the spelling is largely a matter of doubt and conjecture; it is quite an exercise of ingenuity to spell *at* their words, and this brings me to the question, "Why is the word spelled *beshow*, when, phonetically, it should be *bish'how?*" I fancy that Mr. James G. Swan, of Port Townsend, will have to father the accepted spelling, and I think he is abundantly able to give his reasons, for he is unusually well informed regarding these Indians, having lived among them for many years, and speaking their language in part.

There are no other American tribes who pronounce the word *beshow;* every tribe has a name for it in its vernacular. The Indians along the west coast of Vancouver island, from San Juan harbor to Nootka Sound, all call the fish by the same name as the Makahs, *i. e.*, bishow(ck).

Incidentally, I may say here that these Indians speak the same language as the Indians along the west coast of Vancouver island, with slight differences, especially in counting, but the language of the Makahs in no way resembles that of any other United States tribe; to account for this, these Indians have a tradition that long ago their forefathers came from the west coast of Vancouver island.

In talking with Indians whose habitat is no more than thirty miles from here, the medium is the Chinook jargon.

In connection with this subject, see the report of the Governor of Washington to the Secretary of Interior, for 1889, article headed "Fisheries," sub-head "Halibut," page 45, *et seq.*

R. L. SEBASTIAN.

NEAH BAY.

Ingomar (Vol. iv, p. 247).—The play was translated into English by Maria Lovell, but was written by Franz Joseph Münch-Bellinghausen, a German poet and dramatist, born in 1806 and died in 1871. This play was written in 1842, and its title was "The Son of the Wilderness." Bellinghausen was known under the pseudonym of Frederick Halm, and also wrote a play "Griseldis," which has been translated into English by Mrs. Prentiss, in which he gives a new interpretation of Boccaccio's story of "Griselda." He is also the author of several other plays—"The Gladiator of Ravenna," "The King and the Peasant," etc. In 1845, he was appointed Keeper of the Imperial Library at Vienna.

M. R. S.

SENECA FALLS.

Bottom, the Weaver.—Shakespeare seems to have selected this name from the old name *bottom*, meaning a ball, skein, bobbin, or spindle full of yarn; the word in the latter sense is Shakespearean. It was a weaver's term; hence its propriety.

SHYLOCK.

RHODE ISLAND.

Isle of Dogs (Vol. iii, pp. 77, 106, 132; Vol. iv, pp. 179, 188, 240).—If the *docks* of Millwall are too recent to have given name to this island, surely the *water docks*, or spatter docks, aquatic plants, are not too recent. I prefer, however, the guess found in "Chambers' Encyclopædia," that it was named from the royal kennels; for the Tower of London is not far off; and close at hand is Greenwich, which for many years was a favorite royal residence.

B. N. B.

NEW HAMPSHIRE.

Dornick or Dornock (Vol. iv, p. 227).—I notice in your issue of March 8, the remarks of M. C. L. on the word "dornick" or "dornock." I am familiar with the use of the word to designate a stone. My impression has always been that the word was of Dutch origin, as I have heard it used by people of Dutch ancestry. They were people who generally said "domine" or "domene" for "preacher." The expressions, "Pick up a dornick and throw it at him," or "Hunt for a dornick to throw," were quite familiar to me. I heard them in Illinois some twenty-five years ago and used by people of Dutch name who had formerly lived in New Jersey.

A friend who was, I believe, born in Ohio, tells me that he used to play a game called "dornick," which consisted of throwing a stone so that it would lodge in one or another of a series of holes in the ground. C. H. AMES.

BOSTON, MASS.

The Evil Eye.—"The method of averting the influence of the evil eye, as practiced in Florence, Italy, which I have been informed is general in that country, was brought to my attention while visiting the beautiful church of Santa Croce in 1881. A drunken beggar woman accosted our party, following us about the church, telling the usual story of being a widow with six children. She was greatly incensed at my refusal to give her money, and followed us to the carriage, cursing vehemently, and pointing at the same time with her outstretched hand toward the party, with the thumb and two middle fingers closed, the forefinger and little finger pointing at us. This was the greatest possible insult, indicating that we had the evil eye, this symbol at the same time protecting her from any bad influence we might desire to cast upon her.

"I am informed on excellent authority that this belief in the evil eye and method of protection from its baleful influence is not confined to the uneducated, but prevails among the highest Italian nobility. Within the present generation one of the royal family was said to have the evil eye. At court, when the aristocracy came into the presence, they very carefully protected themselves by holding their hands behind their backs, with the thumb and middle fingers closed, and the fore and little fingers extended, as described above to ward off the evil of his Satanic majesty. To do so openly would of course be insulting. The wearing of any kind of coral is said to keep one safe from the effects of the *jettatura;* hence the little coral charm, shaped like a hand in this position, so often seen in Italy. The idea of demoniacal possession by an evil spirit which envies the happiness and good fortune of others is most clearly expressed in the passage from the Scriptures, the most ancient reference to the idea that has come to our notice, Matthew xx, 15: 'Is it not lawful for me to do what I will with mine own? Is thine eye evil, because I am good?'" (William John Potts, in the *Journal of American Folk-lore.*)

CAMDEN, N. J.

Discoveries by Accident (Vol. iv, p. 247).—*Tinted Paper.*—"The wife of an English paper maker happens to drop a blueing bag which she held in her hand into a vat of pulp. She is too frightened to speak of the accident. Her husband storms when he finds that the paper has a peculiar tinge, but the astonished workmen can throw no light on the subject. Thereupon he sends the paper to London, with instructions that it be closed out at any price. The public takes it as a proposed novelty, however; it becomes the rage; orders pour in for more of the same sort. The wife confesses, the husband forgives her—as he well may, for his fortune is made. This is the very simple origin of tinted paper."

The above clipping I send as supplemental to the story of William East.

NEW YORK CITY. P. B. PURDY.

Place Names.—*Waltham,* in England, is usually pronounced as if spelled *Woltum;* in Massachusetts it is *Wol-tham,* or *Wol-thum.*

Wrentham in Massachusetts is generally called *Renthum;* in my great-grandfather's diary it is often spelled *Rentom,* which corresponds pretty well with the English pronunciation. S. P. B.

MASSACHUSETTS.

Oddities of Noted People (Vol. iv, p. 213).—A writer in the *Chicago Mail* says:

"Grerty, the composer, and Queen Anne both abhorred the smell of roses; Favorite, the Italian poet, and Vincent, the painter, had similar aversions. Scaliger tells of a relative of his whom the sight of a lily threw into convulsions.

"Marshal Breze once shot and killed a companion while rabbit hunting, and ever afterward would faint at the sight of one of those harmless little animals.

"Le Mothe de Nayer delighted in hearing thunder, but could not bear the sound of any musical instrument.

"Nicano fainted at the sound of a flute, and a lady in Namur swooned upon hearing a bell.

"Vaughelm, the famous Hanoverian sportsman, slew wild boars by the hundreds, but ran away from a table upon which there was a roasted pig, or fainted if unable to beat a retreat.

"The smell of fresh fish threw Erasmus into a fever, and King Vladislas of Poland declared that he would rather meet 1000 armed foes than to be confined in a room with a peck of apples.

"Emperor Augustus had a mortal dread of thunder, and would retire to a vault built for the purpose at the approach of the smallest thunder clouds.

"Scaliger, who tells of his relative's weakness, could not endure watercress; neither he nor Peter of Albano could drink milk.

"Pennants, the traveler, had a great aversion for wigs. History says that he exhausted himself in cursing the Mayor of Chester, Eng., for wearing one, and wound up by snatching the objectionable headcovering and giving the magistrate quite a race."

Great Britain (Vol. iv, pp. 202, 238).—Is it not possible that this name was applied to the island to distinguish it from Bretagne (earlier Armorica) in France? Here is what Burton, the learned historian of Scotland (Vol. i, p. 42), says about the founding of Bretagne: "The province of Britain supplied soldiers" (to the Roman empire) "above the average proportion of its population * * * Embodied legions, as these provincial soldiers came at last to be, they were marched to the place where they were most needed, and far away there were contests more vital to the empire than any that could disturb this distant island. So difficult was it for them to return, that the fact has found its way into history * * * that a large body of them settled in Gaul, where they founded the province now known as Bretagne."

From this one can easily see how, when the Saxons began to drive the Romanized Britons from their homes, many of the latter would seek refuge among their brethren in the west of Gaul, so that Bretagne acquired a population sufficient in number to prevent itself from being absorbed into the rest of Gaul, its people retaining their speech and national character to the present day. It accounts too for the identity or close similarity of place names in Bretagne, Strathclyde, and Wales, as well as for the Arthurian legends seeming to cluster indifferently around these, the three last refuges of the ancient Britons. J. H.

WASHINGTON, D. C.

Rise (Vol. ii, p. 251).—"At times the old poet would recall some reminiscence of his Pauline days at Richmond; on one occasion narrating how, walking with Wordsworth and some friends, one of the number said, 'There's Browning's house over by that hill.' 'Call *that* a hill,' exclaimed Wordsworth; 'why we only call that a *rise* in my country.' (William G. Kingsland, in "Personal Recollections of Browning," in March *Poet-lore*).

Brute Music.—A curious paper by an English organist upon "Melody in Speech" asserts that a cow moos in a perfect fifth and octave or tenth; a dog barks in a fifth or fourth; a donkey brays in a perfect octave; a horse neighs in a descent on the chromatic scale. Each person has a fundamental key in which he generally speaks, but which he often transposes in sympathy with other voices, or when he is excited. C. L. M.

BROOKLYN, N. Y.

Here We Go, Ring By Ring; or—

"Here we go, ring by ring,
In Uncle Jonnies garden;
Here's a flower, there's a flower,
Who steps out the foot first.

"Mrs. *Jones* is sick in bed,
We pray to God to mend her,
Three good wishes, three good kisses,
And half a loaf of ginger.

"What shall we wrap it in?
In a sheet of paper.
What shall we put it in?
In a golden saucer.
Who shall we send it by?
By the Governor's daughter."

This is about the earliest bit of child-lore of which we have any recollection, outside of our family-lore. In the summer of 1818 we became first a pupil in a village school, in which this juvenile play was very popular. Of course there were other plays adapted to older children. This was the property of the five, six and seven-years especially; and, to the best of our memory, it was conducted in this wise:

As many of the little ones as chose—boys and girls—would form a circle, or *ring*, clasping hands and marching around and singing the first stanza; at the end of which the circle was broken, and an effort made to put out the foot *first;* about which there was sometimes a "tempest in a teapot." When that matter was decided, the victor was set upon a stone or a stool in the centre, and the ring and march repeated, singing the second stanza, in which the central object was not a little abashed at the prefix of *Mr.* or *Mrs.* attached to their names. Then the colloquy would be repeated, after which some trivial object, wrapped in a piece of paper, would be given the little hero or heroine, representing the "half a loaf of ginger." This contained the *embryo* of the fun which followed the denouement. The play would then proceed as above, and be repeated until the play hour was exhausted, or the urchins became tired.

About six years ago, I took a stroll in the suburbs of an inland city, on a summer afternoon, where I encountered a group of children in an enclosure, singing and playing "*Uncle Jonnies Garden.*" S. S. R.

LANCASTER, PA.

Pets of Famous People (Vol. iv, p. 250).—*Walpole's Selima.*—The tabby *Selima*, who was drowned in a tub of gold fishes and immortalized in Thomas Gray's verses, "On the Death of a Favorite Cat," was the *pet* of Horace Walpole. The death of Selima happened about the time, in 1744, of the reconciliation of Gray and Walpole, and it was as an act of graceful propitiation on his own part, that the poet consented to write the famous ode. Omitting the first and the last stanza, I quote:

"Her conscious tail her joy declared;
The fair round face, the snowy beard,
The velvet of her paws,
Her coat that with the tortoise vies,
Her ears of jet and emerald eyes,
She saw and purred applause.

"Still had she gazed; but midst the tide,
Two angel forms were seen to glide,
The Genii of the stream;
Their scaly armor's Tyrian hue,
Though richest purple to the view,
Betray'd a golden gleam.

"The hapless nymph with wonder saw,
A whisker first, and then a claw,
With many an ardent wish,
Stretched in vain to reach the prize.
What female heart can gold despise?
What cat's averse to fish?

"Presumptuous Maid! with looks intent,
Again she stretched, again she bent,
Nor knew the gulf between.
(Malignant Fate sat by and smiled),
The slippery verge her feet beguiled,
She tumbled headlong in.

"Eight times emerging from the flood,
She mew'd to ev'ry wat'ry god,
Some speedy aid to send.
No Dolphin came, no Nereid stirr'd,
Nor cruel Tom, nor Susan heard—
A fav'rite has no friend!"

After the death of Gray, Walpole placed the China Vase on a pedestal at Strawberry Hill, with an inscription drawn from the verses. In a letter to the Countess of Ossory, August, 1783, about thirty-nine years subsequent to the mishap, Walpole alludes to the vase "with the azure flowers that blow," as the *Cat's Vase.*

After the sale at Strawberry Hill, the relic so closely and unhappily associated with the "demure and pensive" *Selima* was removed to the Earl of Derby's, at Knowsley.

W. L.

HARTFORD, CT.

Napoleon's Marengo.—Napoleon had a horse of which he said: "I had a horse that distinguished me from the rest of the world, and which manifested by his bounding and haughty gait when I was on his back that he carried a man superior to those around him." Napoleon's beautiful gray Arabian horse Marengo was worthy to have borne a better man. The skeleton of Marengo, the horse, by the way, which Napoleon rode at Waterloo, is to be found in one of the London museums.

Wellington's Copenhagen.—Copenhagen, the charger the Duke of Wellington rode at Waterloo, lived to be twenty-seven years old. He was buried with military honors, which he richly deserved. Upon that memorable day when the battle of Waterloo was won, Wellington rode his famous war-horse seventeen and a half hours without once dismounting. X.

PHILADELPHIA, PA.

Lot (Vol. iv, p. 164).—That the word *lot*, for a plot of ground, is no longer strictly an Americanism, is certain. Dr. W. W. Hunter has used the term often, as in his "Bengal Gazetteer," Vol. i, p. 92, but he uses *plot*, or *parcel*, much more frequently.

GEROULD.

Armenian Church (Vol. iv, p. 196).—Your correspondent pronounces the National church of the Armenians to be *heretical*. But Prof. Bryce, of Oxford, in his work on "Ararat," declares that the Armenian church was never truly heretical. Its heresy is constructive, or technical. Like the other orthodox churches, it condemns Nestorianism and Monophysitism alike. Its solemn rejection of the decisions of the council of Chalcedon was based upon incorrect reports of those decisions; both before and since that council the Gregorian church has abjured the Eutychian error. In our own country, a leading Presbyterian divine preaches doctrine essentially that of Eutyches. I heartily wish that my own church, the Episcopalian, was as orthodox and faithful to the old standards as is to-day the persecuted and down-trodden National church of the Armenians of the east. LAICUS ANGLICANUS.

Motorneer.—"In the Asbury Park directory occurs this name: 'J. R. Borden, motorneer'"—says the *N. Y. Sun*. "Thus a new word has been coined for the language. A motorneer is the man who rides on the front of an electric car and handles the trolly, which runs on the wires overhead and conveys the electricity from the wires to the motor under the car." "Coined," indeed!

PURIST.

PHILADELPHIA, PA.

Runcible (Vol. iii, p. 311; Vol. iv, pp. 200, 237, 251).—"Runcible goose" ought to mean a very great goose; a "runcible wall" might perhaps be a cyclopean wall. ESPY.

Identification by the Thumb.—The following seems to me to come under head of "out of the way information," hence I send it:

The Chinese for several thousand years have recorded the identification of persons by means of thumb prints, and the method is claimed to be infallible. It is said that no two human beings have identical thumbs, and that no man's thumb changes except by some accident, such as a cut or other wound. If the thumb, therefore, is daubed with ink and firmly pressed down on a piece of paper the imprints left there of the lines of the thumb form a record by which he can be identified at any time. The Chinese use this thumb print, it is said, not only for purposes of identification, but sometimes as a signature. E. V. K.

PITTSBURGH, PA.

Quoted English Authors.—"Which English authors," asks a writer in the *Pall Mall Gazette*, "are the richest in supplying familiar quotations? I am prompted to ask the question by a remark in Mr. John Morley's introduction to the new edition of Wordsworth. According to Mr. Morley, Wordsworth stands third on the list. 'Only two writers,' he says, 'have contributed so many lines of daily popularity and application. In the hand-books of familiar quotations, Wordsworth fills more space than anybody save Shakespeare and Pope.' A reference to the last edition of

Bartlett, which is by far the best collection, does not quite bear out Mr. Morley's statement. Here is a list of the number of pages filled by some of the authors:

Shakespeare	118	Scott	8
Milton	34	Tennyson	8
Pope	26	Gray	7
Wordsworth	22	Butler	6
Byron	21	Coleridge	6
Cowper	10	Longfellow	6
Dryden	10	Young	6
Goldsmith	9	Burns	5
Johnson	8	Campbell	4
Moore	8	Chaucer	4

"The Old Testament, it may be interesting to add, supplies twenty-one pages of 'familiar quotations'—the same number as Byron—and the New Testament ten."

Alliterative Poems.—I send the following for lisping tongues:

"Susanna Snooks sings sad, sweet songs, she sees soft summer skies;
Strange sunset shades sift silently—she somewhat sadly sighs.
Soliloquizingly she strays, sweet songsters shyly sing,
She sees slim spruces' slanting shades surround some sparkling spring.

"Still southward silently she strays. She spies shy Simon Slade.
'Stop, Simon!' says Susanna Snooks. Still sifts sweet sunset's shade.
Shy Simon six snug satisfying squeezes slyly stole;
Susanna snickered. Simon stayed. Sick, silly, spoony soul.

"Susanna's sire saw some shy, suspicious stranger stray.
Saw Susan say, 'Stop, Simon Slade.' Saw simple Simon stay.
Stern sire sought some solid stick—serenely, slyly slipped.
Susanna saw. She shrilly shrieked, 'Skip, Simon!' Simon skipped."

HENRY FETTERS.

BOSTON, MASS.

Hard Words for Rhymsters.—I send herewith a few of the apparently rhymeless words in our language.

Despite the many patented poetic appliances of the present day, and in spite of all that is heard of the men who manufacture rhymes for poets, there are a number of words in our language to get a good rhyme for which a writer is often hard pushed. As an illustration, see if your correspondents can find a word to rhyme with "silver." It has long been supposed that there is no rhyme to "month," but I saw a legitimate one in AMERICAN NOTES AND QUERIES, Vol. iv, p. 249. The word "orange" is also mentioned as going begging for rhymes, while the dabbler in amatory verse has ever felt the necessity for more words rhyming with "love."

The genial author of the popular "Pinafore," who has been aptly mentioned as the "master of verbal contortion," has felt the restriction of these limitations, and furnishes some facts from his own experience. "Revenge" and "avenge" have no rhyme, but "Penge" and "Stonehenge." "Coif" has no rhyme at all. "Starve" has no rhyme except "carve." "Scalp" has no rhyme but "alp." "False" has no rhyme; "valse" is near it, as is also waltz, but the "t" spoils it. "Babe" has no rhyme but "astrolabe," certain proper names excepted. "Gamboge" has no rhyme. "Tube" would be rhymeless save for "cube" and "jujube." "Fugue" has no rhyme at all. "Gulf" rhymes with no English word. We have to fall back on "Cardinal Pandulph" and "Ulf," the minstrel. "Azimuth" has only "doth." "Culm" and "cusp" have no English rhymes, nor have angel nor step.

R. H. M.

PHILADELPHIA, PA.

BOOKS AND PERIODICALS.

The *Century* for April is remarkable for the variety of its contents.

Mr. Jefferson's "Autobiography" reaches the Rip Van Winkle stage of his career, and tells the reader exactly what he wishes to know—how Mr. Jefferson came to play the character. Three striking engravings of Jefferson as "Rip" accompany the paper, which also contains a disquisition on guying by actors, with humorous incidents.

Three timely articles are "The Latest Siberian Tragedy," by George Kennan; "Suggestions for the Next World's Fair," a practical and helpful paper, by Georges Berger, Director of the French Exposition; and "The Slave Trade in the Congo Basin," by E. J. Glave, one of Stanley's pioneer officers.

Three articles of special interest and authoritiveness are "An Artist's Letters from Japan," by John La Farge, with illustrations beautifully engraved by Marsh, Kingsley and Whitney; "The Serpent Mound of Ohio," by Prof. F. W. Putnam, of the Peabody Museum, Cambridge, Mass., an exhaustive treatment of the facts and archæological significance of these curious remains; and "The Old Poetic Guild in Ireland," a special study by Charles de Kay, with illustrations by Alexander and Bacher, etc., etc.

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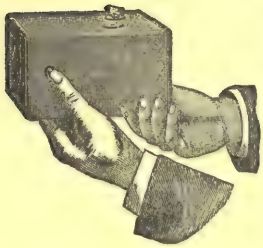
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NOTES.

NEW ENGLISH DICTIONARY QUOTATIONS.

(FINAL INSTALLMENT.)

Prof. F. A. March has kindly forwarded the latest (VII list) of special quotations wanted by the "New English Dictionary." In cases where quotations are found, please address them to editor of AMERICAN NOTES AND QUERIES.

When the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome,

and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, etc., and sent to W. H. Garrison, editor of AMERICAN NOTES AND QUERIES, 619 Walnut street, Philadelphia, Pa., addressed, "Dr. Murray, Oxford." J. A. H. MURRAY.

OXFORD, ENG.

1817 comma (curve)
1617 comma (short interval)
1621 comma (jot, iota) 1623
1620 comma (slight pause) 1620
1847 comma (butterfly)
1596 commacerate 1596
1616 commaculate 1684
1637 commaculation 1637
1589 command
1452 commandance 1452
1687 commandant
1762 commandatory, *sb.* 1762
1630 commandatory, *a.* 1670
commandry 1712
1612 commark 1620
1612 commask 1654
1658 commassiate 1658
1626 commaterial 1656
1626 commaterical 1627
1782 commatism 1782
1655 commeate 1656
1612 commeddle 1612
1634 commemorance 1634
1599 commemorate
1619 commemorative
1628 commemorize 1628
1728 commenceable 1728
1577 commencement (*Cambr. Univ.*)
1661 commencer (*Cambr. Univ.*)
1513 commend, *sb.* 1638
1646 commend, *v.* (recommend) 1638
1706 commendate
1629 commendation (devotion) 1629
commendment 1601
1650 commendo 1650
1568 commendry 1568
1756 commensality
1650 commensation 1682
1641 commensurate, *v.* & *a.*
commensurative
1601 commensuratively 1601
1656 commensurator 1656
1654 commensure, *v.* 1654
1538 commentary
1860 commentate
1579 commentation
1822 commentatorial
1611 commentitial 1611
1615 commentitious
1603 commerce, *sb.*
1587 commerce, *v.*
1610 commercement 1654
1604 commercery 1604
1786 commerciable 1786
1651 commercial
1850 commercialism, -ist
1861 commerciality
1795 commercially
1740 commerciate 1740
1593 commercy 1593
1598 commere (gossip) 1598
commessation 1686
1614 commigration (transmigration) 1614
1800 comminate, *v.* (threaten)
commination (*Eccles.*) 1597
1835 comminative, *a.*
1888 comminative, *sb.*
1656 comminatory, *sb.* 1656
1790 commingle
1666 comminuate
1646 comminuible 1646
1667 comminute, *v.*
1843 comminuted fracture (*Surgery*)
1657 commiscible 1657
1606 commiserant 1606
1606 commiserate
1585 commiseration
1614 commiserative, -ly 1620
1716 commiserator 1716
commisar *Sc.* 1681
1702 commisarial 1702
1779 commissariat (military)
1865 commissariat, *v.* 1865
1690 commission (military)
1717 commission (an order, errand on behalf of another)
1790 commission (naval)
1725 commission (money)
1700 commission, *v.*
1630 commission (*slang*, shirt) 1688
commissional 1726
commissionary 1600
1587 commissionate, *v.* 1750
1716 commissioner (of a police burgh, *Sc.*) 1716
1884 commissioner (steward of an estate)
1860 commissioner (on the Turf) 1860
1826 commissionership
1743 commissional 1762
1836 commissural
1709 commit to memory
1568 commit (imprison)
commit, *refl.* (entrust oneself) 1800
1540 commit (connect) 1600
1786 commit (pledge, compromise)
1853 committal (to prison)
1818 committal (of a bill to committee)
1830 committal (act of entrusting, pledging oneself)
1650 committance 1650
1700 committee (Parliament)
commixion 1650
1594 commodate, *v.* 1611
1592 commodation 1611
1691 commode, *sb.* (head-dress) 1790
1823 commode (furniture)
1706 commode, *a.* 1726
1658 commode, *v.* 1658
1749 commodely 1749
1657 commodement 1657
1647 commoderate 1647
1607 commoderator 1607
1575 commoditious 1575
1603 commoditous 1603
1697 commodore (person)
1694 commodore (ship)

1677 commodous 1677
1669 commodulation 1669
1425 commoigne (fellow monk) 1500
1623 commolate (to grind) 1623
1646 commolition (grinding) 1646
1636 common, *sb.* (compound) 1636
1760 common, *above the* 1760
common, *a.* (of a woman) 1796
1765 common (noun)
1870 common (friend)
1598 common, *v.* (to board) 1687
1649 commonable (held in common)
1642 commonage (the right)
1649 commonage (common people) 1649
1592 commonality (of goods) 1592
commonance (*Law*)
1630 commonefaction 1679
1549 commoner (joint owner) 1700
1692 commoner (of House of Commons)
1671 commoner (of Oxford Univ.)
1482 Common House (Ho. of Commons) 1586
1600 commonish, *v.* (admonish) 1600
1600 commonition
1624 commonitive 1624
1600 commonitory, *sb.* 1724
1563 commonitory, *a.* 1700
1605 commonly (ordinarily)
commonly (in common) 1600
1700 commonplace, *a.*
1599 commonplace-book
1700 Commons (lower Ho. of Parl.)

GROGRAM IN LITERATURE AND HISTORY.

(VOL. II, P. 158.)

The queer word *grogram*, from the French *gros* (large or coarse) and grain (grain or fibre), is usually defined as a Taffety stuff of silk and mohair, or silk and wool, sometimes stiffened with *gum*, and of a large woof and rough pile.

This *word* is found in most dictionaries with two spellings: Wright's "Obsolete English" gives two, *gro-grain* and *grogeran*. Halliwell's "Archaic" one, gro-gram, and Skeat only one, grog-ram, though he considers grog *ran* the more correct form. However, including Ben Jonson's grog-*oram*, which does *not* appear in the "Century" list, the word is found in *nine* different spellings; but *we*, with the cosmopolitan tendencies of the nineteenth century, reject all of them, and accept the original French unchanged (gros grain), relegating to the Archaic list the old word with its many orthographies as well as the material of which it was the *name*.

Grogram appears very frequently in the literature of the seventeenth century, and of the early part of the eighteenth; going back to the sixteenth century (1596), "Merchant Kitely," in Ben Jonson's "Every Man in His Humor," says to his cashier: "Tell him if he will, he shall have the *grograns* at the rate I told him" (Act ii, Sc. 1).

In "The Magnetic Lady" (1632), Jonson employs the other spelling alluded to, when Needle says:

> "Good mother, I'll give you a new gown,
> A new silk *grogram* gown; I'll do it."
> (Act iv, Sc. 1.)

An instance from Jon. Swift's "Baucis and Philemon" (1706) has the first form again:

> "'Plain Goody' would no longer down,
> 'Twas *Madam* in her *grogram* gown."

In the *Spectator* (1712), Addison prefers *grogeram*.

Of the many examples of the use of this word which might be cited, the most interesting and pleasing is found in the "Purple Island" of Phineas Fletcher (1633):

> "The early violet will fresh arise,
> And spreading his flour'd purple to the skies,
> Boldly, the little elf the Winter's spite defies."
>
> "The hedge green *sattin*, pinkt and cut arayes,
> The heliotrope to *cloth-of-gold* aspires;
> In hundred-colored *silks* the tulip playes,
> Th' imperial flower his neck with *pearl* attires,
> The lily high her silver GROGRAM reares,
> The pansie her wrought *velvet* garment bears,
> The red rose scarlet, and the Provence damask wears."
> (Canto vi, 68th and 69th sts.)

Historically considered, the word grogram is perhaps even more interesting. During the war between England and Spain, of "Jenkins's Ear" association, in the reign of George II, Admiral Edward Vernon won for himself a conspicuous place in history. He had captured Porto Bello (1739), "by six ships-of-war only," when Admiral Hosier had hesitated to attack with twenty. This dashing achievement, along with the phrase "by six ships-of-war only" in every man's mouth made him a most popular hero and a medal was struck in his honor. Walpole said, "Admiral Vernon will shine in our medallic history;" while his less successful exploits at Carthagena (1740) are immortalized in the "Roderick Random" of Smollett. It derogates a trifle from the dignity of this gallant officer to learn that he was nicknamed "Old Grog," just because

it is said, "he wore a grogeram cloak in foul weather."

It was a few years subsequent, in 1745, when England was menaced by the Pretender's party, while the Admiral had command of the fleet in the Downs, that he helped to add another word to our English vocabulary. Having ordered his sailors to dilute their rum with water, they, having obeyed his order, named the new beverage in honor of the Admiral, their commander, GROG.

HARTFORD, CONN. W. L.

FAMOUS POEMS.

Gray's "Elegy" occupied him for seven years.

Bryant wrote "Thanatopsis" in the shade of an old forest.

Ella Wheeler Wilcox composed her little poem, "The Land of Nod," while rocking her baby brother to sleep in the cradle.

Cowper wrote "John Gilpin's Ride" when he was under one of those terrible fits of depression so common to him.

The poem, "The Falls of Niagara," was written by its author, J. G. C. Brainard, the editor of a small paper in Connecticut. He wrote it under pressure, in response to a call for "more copy."

Gen. Lytle wrote "I am Dying, Egypt, Dying," on the night before his death. He had a premonition that he was going to die the next day.

"After the Ball," the little poem which has made the name of Nora Perry known in the world of letters, was jotted down on the back of an old letter, with no idea of the popularity it was to achieve in the pages of a noted magazine.

Poe first thought of "The Bells" when walking the streets of Baltimore on a winter night. He rang the bell of a lawyer's house—a stranger to him—walked into the gentleman's library, shut himself up, and the next morning presented the lawyer with a copy of his celebrated poem.

Thomas Moore, while writing "Lalla Rookh," spent so many months in reading up Greek and Persian works, that he became an accomplished Oriental scholar, and people found it difficult to believe that its scenes were not penned on the spot instead of in a retired dwelling in Devonshire.

"Old Grimes," that familiar "little felicity in verse," which caught the popular fancy as far back as 1823, was a sudden inspiration of the late Judge Albert G. Greene, of Providence, R. I., who found the first verse in a collection of old English ballads, and enjoying its humor, built up the remainder of the poem in the same conceit. S. EDWARDS.

BUFFALO, N. Y.

NOTES ON WORDS.

Gear (Vol. iv, pp. 60, 249).—We *gear up* horses here.

Ewe (Vol. iv, pp. 55, 96, 142, 168).—Among the uneducated, *yō* is the common pronunciation.

Residenter (Vol. iv, pp. 21, 46, 71, 116) is also heard here.

Let on (Vol. iv, pp. 199, 234, 248) is very common, and its use is not confined to the negative.

Turkle (Vol. iv, p. 237).—This pronunciation is heard here frequently, but I do not remember to have heard the word used as a verb. We also hear *turkle-dove*. See note under *turtle* in Webster. The mention of this word as a verb suggests the two following:

'Coon.—To *'coon* a log, for instance, when it is off the ground or across water. The meaning is to go on all fours along the log. It is perhaps rare here. Has any one heard it?

Crawfish.—To go backward, to back out. See Bartlett.

Roundance.—In "Dialect Notes," Part i, p. 24, Prof. J. P. Fruit has a list of words used in playing at marbles. *Roundance* corresponds to his *everys* or *evers*. To take roundance is to more around so that the *men* will be in range.

Venture —What he calls *vents* is usually pronounced *venture*, as "venture dubs" (perhaps "vent your dubs"). "Shoot and venture" is frequently heard.

Fire (Vol. iv, p. 249).—See Webster, fourth definition, for another example from Shakespeare. Perhaps the idea in our "slang" term is to eject as rapidly as if fired from a gun.

CALVIN S. BROWN, JR.

NEWBERN, TENN.

QUERIES.

Thore.—In Lovelace's "Dedication to the Right Honourable My Lady Ann Lovelace," occur these words:

> "To the TAPER of the *thore*,
> Which the God himself but bore."

What is the meaning of the word thore?

S. T. F.

MAINE.

Thore is probably the Latin *thorus* or *torus*, a couch. The word *taper* here means a light or lamp.

Neftigil.—What does this word mean? It occurs in a set of rare words printed for use in a school.

SILAS MARNER.

ILLINOIS.

Neftigil is a kind of mineral wax, or native solid paraffin. It comes from Baku, in Russia, and resembles the other and better known kinds of mineral wax. When pure, it seems to be identical with the hydro-carbon *lekene*.

Snide.—What is the origin of this word, meaning "tricky," "worthless," etc.?

X.

PHILADELPHIA, PA.

"I am told that men born in New York can remember in their boyhood a custom by which all tailors were called 'Schneiders' by the street boys," says the N. Y. *Sun*. "Out of that grew the abbreviated word *snide*, which was at first applied only to cheap or poor clothing such as was made by German tailors in the little side-street shops. Now the word is applied to every mean, poor, or fraudulent thing."

Program.—Is there any authority for this spelling of the word programme?

B. T. MARTIN.

PITTSBURGH, PA.

The spelling program is not unknown in standard literature. Carlyle, who, to be sure, was sometimes a law to himself in such matters, does not hesitate to use it. In his chapter on "Model Prisons" in "Latter-Day Pamphlets" there is an easily found example. After calling upon the authorities to whitewash their scoundrel population and to cleanse their gutters—"if not in the name of God, ye brutish slatterns, then in the name of Cholera and the Royal College of Surgeons"—he sums up with the placid remark, "Well, here sure is an Evangel of Freedom and real Program of a new Era."

Ocean Waves.—What is the greatest height to which an ocean wave rises? I have heard that it was not above twenty feet.

LANDLUBBER.

PITTSTON, PA.

A sea captain recently took what are probably the most careful observations as to the height of ocean waves in a gale which have ever been recorded. He made them during a voyage round Cape Horn, and to do it he went up to the main rigging, to get, if possible, the top of the wave coming up astern in a line of sight from the mast to the horizon at the back. The reason he selected the mainmast was this, that, as a rule, it is nearly amidships (the actual foot of the wave below the mean draught, equal to the sight elevation), and the observer necessarily is above the true height. It was a difficult operation, but the captain obtained some good observations, marking the height of the waves on the mast. On measuring the distance from these to the main draught, he found them to be as follows: 61, 64, 58 and 65 feet respectively, varying in length from 650 to 800 feet.

REPLIES.

Mary Jones (Vol. iv, p. 261).—Allibone quotes Thomas Wharton in Croker's edition of Boswell's "Johnson:" "She was a sister to the Rev. River Jones, Chanter of Christ Church Cathedral, at Oxford, and Johnson used to call her the chantress. I have heard him often address her in this passage from "Il Penseroso:"

"'Thee, Chantress, oft the woods among I woo,' etc.

"She died unmarried." R. G. B.

NEW YORK CITY.

Madstone (Vol. iv, p. 260).—The word *Madstone* is not to be found in any dictionary, but that there is a *madstone*, a stone that can extract the poison from the wound made by a rabid dog or a serpent, is firmly believed by many persons. *The Weekly Sun* of March 16, 1887, had an account of an alleged madstone, obtained from India, a dull-looking gray pebble of uncertain origin, which extracted the poison from a dog bite. Another account of a madstone said that it was a substance found in the stomach of a deer; a porous stone-like substance, seemingly formed in the animal's stomach, not taken in by it. Madstone is a perfectly proper word, if we allow mad-doctor.

R. G. B.

NEW YORK CITY.

A madstone is a stone, or stone-like substance, which is supposed to have the power to absorb the virus from the bite of a mad dog, and to prevent or cure canine madness.

OBED.

MASSACHUSETTS.

The Battle Bell (Vol. iv, p. 19).—In the last *Cosmopolitan*, an article upon "Siena's Mediæval Festival," has scattered through it some information about the "battle bell" so fitly complementing what has already been given, that it seems well to condense it for these columns. After a statement similar to that which has been before made about the relation of the *caroccio* to the Italian republics—that it was their war symbol and sacred possession, their rallying point during the contest, each republic having its own to bear its standards and to be defended by special guards to the last extremity—we are told that in the overwhelming defeat at Montaperto, in 1260, the Florentine *caroccio*, with its great tolling bell and white standard of the republic, fell into the possession of the Sienese, and through all the 600 succeeding years, to the present day, this *caroccio*, or, latterly, its *fac simile*, has been drawn in the procession that graces every festival at Siena, always the pride of the Sienese and the mortification of the Florentines. It is described to be "a high, heavy wooden car with shields and garlands and mottoes painted on it in different colors picked out with gold." The real car was recently, and may yet be in existence.

As a memorial of Montaperto, the tall Campanile of San Giorgio was built at Siena, its thirty-eight windows honoring the thirty-eight *contrade*, or divisions, that gained the famous victory, and amongst its bells was hung, and is said still to hang, the one taken from the captured *caroccio*, "the *campane de Marte*, or bell of Mars," of Florence.

M. C. L.

NEW YORK CITY.

The Spider and the Bee (Vol. iv, p. 284).—Here is another reference to the spider's sucking from flowers, although later in date than the one from Ben Jonson's "Fox:"

"The wise Christian may cull excellent flowers from an Ethnicke garden; for the Envious man he is the Spider, which sucks poison from the fragrant'st and freshest Flowers" ("The English Gentleman," by Richard Brathwait, Esq., London, 1630, p. 33).

M. C. L.

NEW YORK CITY.

Netop (Vol. iv, p. 237).—In Pickering's "Vocabulary of Words Peculiar to America, 1816," this is given as an Indian word used colloquially in parts of Massachusetts to signify a friend or crony. Reference is also made to Roger Williams' "Key to the Narragansett Language," reprinted in the "Collections of the Massachusetts Historical Society," Vol. v, p. 82. Williams says: "'What cheer, Netop!' is the general salutation of all English towards them" [the Indians].

M. C. L.

NEW YORK CITY.

Fourth Estate (Vol. iv, pp. 222, 269).—Carlyle adds to the well-known three Estates of France, a "Fourth Estate of Able Editors," in which he includes the numerous pamphleteers and editors who played so important a part in the French Revolution, and scattered over Europe a "thousand wagon loads of pamphleteering and newspaper matter, which lie rotting slowly in our Public Libraries."

Camille Desmoulins and Marat, as well as the *Ami du Roi* newspaper, loyal and disloyal alike, are placed in this catalogue.

The "Three Hundred" attempted to "curb and consolidate" this new Estate, but without success. See Carlyle's "French Revolution," Book v, Chap. v.

E. G. KEEN.

WARWICK, Pa.

As Weary Pilgrims, etc. (Vol. iv, p. 261).—These lines are a part of an epitaph written by Robert Herrick, and included in his "Hesperides." Completed, it runs:

"As wearied pilgrims, once possessed
Of longed-for lodging, go to rest;
So I, now having rid my way,
Fix here my buttoned staff and stay.
Youth, I confess, hath me misled,
But age hath brought me right to bed."

E. G. KEEN.

WARWICK, PA.

REFERRED TO CORRESPONDENTS.

Authorship Wanted.—*He Spake, etc.*—I once read the following lines, ascribed to Isaac Watts:

"He spake, the waves obedient stood,
Awed by His firm decree;
Old Jordan backward drives his flood,
And disappoints the sea."

I fail to find the lines either in the "Psalms and Hymns" or the "Lyrics" of Dr. Watts. Where do they occur?

S. S. T.

MAINE.

Over the Sea, etc.—I remember a curious poem beginning:

"Over the sea see flamingo flaming go."

Can any of your readers give me the authorship of the lines, or the lines themselves? R. D. BOURDON.

Brygge-a-Bragge.—In Hawes' "Pastime of Pleasure" (1506), Chap. xxix, are found these words:

"To vs come ridyng on a little nagge
A folyshe dwarfe. * * *
With a hode, a bell, a foxtayle and a bagge:
In a pyed coate, he rode *brygge-a-bragge*."

What is the meaning of this word? Is it related to *bric-à brac?* LYKENS.

PENNSYLVANIA.

Fathom.—How much is a *fathom* of firewood? The expression occurs in Laslett's "Timber and Timber Trees."

OBED.

MASSACHUSETTS.

Robert Merry (Vol. iii, p. 87; Vol. iv, pp. 236, 270).—Had the "Della Cruscan Merry" any connection with "Robert Merry's Miscellany?" This was an American periodical for children and youth, and was one of the delights of my boyhood. In my time, I think it was managed by Peter Parley (S. G. Goodrich); but of this point I am not at all sure. R. RANDOLPH.

OHIO.

Larbo.—In Central New Hampshire the name of "larbo" is applied to maple candy, *i. e.*, maple syrup boiled to the right consistency and ladled out upon pans of snow. I have never known the origin of this word, and have never heard it used by any people but the natives of the region I have named. I think the word is so used in a novel, "Caleb Krinkle," by C. C. Coffin ("Carleton"), who is a native of the same region. This is the only mention of it in literature known to me. Can any one give its origin?

C. H. A.

NEWTONVILLE, MASS.

COMMUNICATIONS.

The Author of "America."—"The Rev. Samuel Francis Smith, D.D.," says a daily newspaper, "is the incarnation of his famous hymn. His mind and body at eighty years are as healthy as the sentiment in 'My Country, 'Tis of Thee.'

"Mr. Smith is a man of ordinary stature, a trifle stooped with four-score years, but as nimble on his feet as a man of sixty. He is full-bodied, but not stout.

"The hymn that has made him famous was the idle inspiration of a youthful rhymster. He had graduated from Harvard University in 1829, in the class with Oliver Wendell Holmes, and was a student at the Andover Theological Seminary. He was only twenty-three years old.

"'I remember,' said Mr. Smith, 'that

the afternoon in which I wrote that little song was drear and cloudy—a February afternoon in 1832. Mr. W. C. Woodbridge, a Boston gentleman who took great interest in collecting song books and music, had returned from Germany with a number of children's song books. Mr. Lowell Mason, a publisher of children's songs, had secured the books, and because of my familiarity with the language they were turned over to me. I had written a number of songs for Mr. Mason before that time, and in that way he came to know me.

"'Turning over the books this afternoon my eye caught a song with the metre I adapted. The sentiment attracted me, and before night the poem was written and laid away in my portfolio. It was first sung in public, so far as I know, at the old Park Street Church in Boston the following fourth of July, and I was surprised when I saw it on the programme. I did not call the song "America" or give it any name. That was Mr. Mason's work.'

"'What do you think made it so popular?'

"'I really do not know,' laughed the venerable man. 'I wonder at it myself, but I was talking with Dr. Oliver Wendell Holmes about that very thing not long ago. He said he had studied the song to find what it was that caught the public favor. He said he had concluded that the first word was the secret of its power. "My" country was an appeal to every person in the land, he thought. Every one who sung it felt that it was his country. If I had said "our" country, Dr. Holmes thinks it would have divided the sentiment; every person would have felt that he had only a share in the country as he sung "Our country." I think Dr. Holmes may be right.'

"'Were you a professional rhymster?'

"'Oh, no; I wrote for my own amusement—to fill up spare time. I am not a musician, and never composed tunes.'

"Mr. Smith is a minister of the Baptist church, and preaching has been his life-work. He has written a number of hymns, but has never made a collection of his works. 'The Morning Light Is Breaking' is as famous as a religious hymn as his 'America' is as a national anthem."

Olden-time Customs (Vol. iv, p. 245).—As supplementing Mr. Ogier's interesting article, the following may be of interest:

"In an account of the expenses incurred at a wedding in 1530, the following items are remarkable in the menu of the dinner: Two oxen, £3; seven calves, 19s.; seven lambs, 10s.; six wethers, 14s.; twelve swans, £3; eight cranes, £1 6s. 8d.; sixteen hearonfews (herons presumably), every one, 14d.; ten butters (bitterns), every one 14d.; sixty cowple coneys (rabbits), every cowple, 5d.; sixteen capons of grease (fat capons), every one 6d.; thirty other capons, ten pigs, four chickens, etc. Spices innumerable are mentioned and materials for sweet dishes. Among them are 2 lb. marmelet, 1 lb. turnesall, 2 lb. flour of portingale, 3 lb. orange budds, 4 lb. orange syrrope, etc. Among the dress items are twenty-one yards russet damask, every yard 8s.; six yards tawney velvet, every yard 14s.; twenty white bear skins, twelve black coneys' skins, thirty white lambs' skins, three black velvet bonnets, each 17s.; a wedding ring of gold, 12s. 4d.; a millen bonnet, dressed with aglotts, 12s. 4d.; a pair of mytten sleeves of white satin, 8s., etc. Thus we see that in those days a yard of velvet was worth as much as six wethers (sheep), and that eight lambs would just about equal the wedding ring in value."

And also the following royal memoranda:

"Henry VII kept accounts, written in his own hand, of all his expenses; and in the great library at Paris may be seen a curious document in French, and in the handwriting of the sanguinary monarch, Henry VIII, containing regulations for the use of the royal household. The extracts, copied from the autograph manuscript, are further interesting as showing that our merchants' houses in the nineteenth century exhibit infinitely more elegance and comfort than was to be found in the royal palaces of the sixteenth:

"The barber must alway keep himself clean, in order not to compromise his Majesty's health.

"The treasurer shall not keep ragged scullions who walk about almost naked, and sleep or lie down before the kitchen fire.

"No meat beyond a certain price shall be served at the king's table.

"The servants to furnish a sufficient guarantee to provide against the subtraction of wooden bowls and copper utensils belonging to his Majesty.

"Pewter plate being too costly for daily use, the greatest care to be taken of the wooden platters and pewter spoons.

"No boy or commissioner to be kept at court for the use of servants.

"As likewise all kinds of dogs, except a small number of spaniels for the use of the ladies.

"The officers of the king's household to live in harmony with each other.

"The stable boys not to steal his Majesty's straw to put in their beds, as a sufficient quantity has been given them.

"Between six and seven o'clock the officers charged with the king's chamber shall light the fire and lay straw in the private apartments of the king.

"Coal will be furnished only for the apartments of the king, and queen, and Lady Mary.

"The ladies of honor to have a slice of white bread and some beef for their breakfast.

"A present will be made to any of the king's officers marrying, on condition they make a present to his Majesty."

CATHOLICUS.

Colors in Literature.—To test the theory frequently met with, that in the thirty centuries of civilization the human retina has developed a gradually increasing color perception, M. G. Pouchet has compared the proportion of color epithets in types of the literature of various ages.

He selected (1) a very recent work of M. Guy de Maupassant, "Sur l'Eau;" (2) "Paul et Virginie," as typical of the beginning of the century; (3) Books i and vii of "Telemaque" for the same reason, (4) Chapters xiv and xxii of the second book of "Pantagruel," taken at random from "Rabelais," and (5) a short romance, "The Ass" attributed to Lucian. (1) gave the following number of color appellations: White 21 times; black, 14; gray, 3; brown, 4; all kinds of reds, 23 (including pure red, 15); yellow, 5; green, 6; varieties of blue, 17 (in which pure blue occurs 12 times); and violet 3 times; in all, 96 terms. Taking only the primary colors, we have, red, 26; blue, 17; green, 6; yellow, 5; and violet, 3. (2), though more extended a work than (1), gave the following: White, 13; black, 15; gray, 1; varieties of red, 11; varieties of blue, 7; of green, 8; of yellow, 1; of red, 11; green, 8; blue, 7; yellow, 1. (3) gives black, 2; white, 2; red, and shades, 4; green, 2. One might add golden, 2; and reddening, 2; and would thus have red, 6; yellow, 2; green, 2. (4) gives black, 1; white, 3; red and varieties, 7; green, 2; blue, 1. (5) gives but one name, red.

Bees (Vol. iv, p. 268).—The Mormons assert that Deseret, which is their name for Utah, is a word taken from the "Reformed Egyptian" language, and that it means "honey bee." A bee hive of the conventional form is one of the Mormon emblems. There are those who believe, however, that the name Deseret was really suggested by the desert character of much of the country which the Mormons inhabit. M. R. M.

BOSTON, MASS.

The family arms of Sir Robert Peel and those of Sir Richard Arkwright are each charged with a bee as an emblem of their industrial interests.

T. T. N.

CONNECTICUT.

Bar in Place Names (Vol. iv, pp. 151, 179, 215).—*Tranquebar*, according to Smith's "Students' Geography of British India," means "the village on the wave." *Nicobar* probably means "region of cocoanuts," the *bar* element seemingly being of Persian-Arabic origin, the rest Sanskritic. Smith's "Geography," above cited, abounds in place etymologies. PALLAS.

Precocious Children (Vol ii, pp. 215, 275; Vol. iv, p. 239).—Gaspard Bartholinus (1585–1630), a Swedish professor of medicine, and later of divinity, could read when he was three years old, and in his thirteenth year composed Greek and Latin orations, and delivered them in public. E. G. KEEN.

WARWICK, PA.

Nicker (Vol. iv, p. 228).—The name Nickar Tree is locally given in the United States to the Kentucky coffee tree, *Gymnocladus canadensis*. This name I find in Hobb's "Hand-book." The tree has a very large number of names. It seems singular (but is in fact very natural) that well-known and abundant trees have few synonyms, while trees that are rare have many local names. CAROLUS.

NEW JERSEY.

Parallel Passages.—

"Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind,
To war and arms I fly."

(Lovelace, "To Lucasta; going to the Wars.")

"Yee blushing virgins happie are
In the chaste nunnery of her breast."

(Habington, "To Roses in the Bosome of Castara.")

S. T. F.

MAINE.

On the Score (Vol. iv, pp. 44, 72, 117, 131, 238, 263).—Here is the text of Herrick's epigram "Upon Roots:"

"ROOTS had no money; yet went o' th' score,
For a wrought purse; can any tell wherefore?
Say, what sho'd Roots do with a purse in print,
That had nor gold nor silver to put in't?"

Now, I am sure that in not one of the quotations cited above is a partial payment referred to.

J. H. asserts that *to go on the score* may mean to go upon the credit side of an account. The question is not as to what it *may* mean, but as to what it *does* mean. If J. H. can bring forward one example in support of his position it would go farther than a hundred unsupported assertions. I do not deny the truth of his position; I am looking for further knowledge on the subject. But what we now need is not the opinion of J. H., but facts which shall support or tend to controvert that opinion, as the case may be. P. R. E.

Bonfire (Vol. ii, p. 94; Vol. iv, p. 259).—The quotations to be found in Dr. Murray's "New English Dictionary" leave no room for doubt that the word *bonfire* originally meant a *bone-fire*, a fire in which bones were burnt. JOEL.

Alliterative Poems (Vol. iv, p. 276).—Puttenham tells us ("Arte of English Poesie," 1589, Cap. vii) that "Hugobald the Monke made a large poeme to the honour of *Carolus Calvus* [Charles the Bald], every word beginning with C, which was the first letter of the king's name, thus:

Carmina clarisonæ calvis cantate camenæ.

Rise (Vol. ii, p. 251; Vol. iv, p. 273).—My grandfather, a school-teacher of much local renown in his time, used to insist that *rise*, meaning a small hill, should be pronounced like *rice*. Some of the dictionaries give that pronunciation; but neither the practice of good speakers, nor the teaching of the lexicographers is uniform, some pronouncing it *rice*, others *rize*.

NEW JERSEY. B. R. WOLF.

Monomotapa.—May I be permitted to call the attention of your correspondent, T. L. O., to the fact that, according to Keith Johnston's "Africa," p. 434, the empire of Monomotapa (Vol. iv, p. 263) was a myth? At all events, the emperor of Monomotapa no longer sneezes; for travelers in Africa do not find any such country as his. If it ever existed, it has long since ceased to be.

I may add, however, that the best recent opinion is that there was, at one time, a really powerful Bautu Empire called Monomotapa. Ruins of large towns exist in that region. Some of the early Portuguese accounts of the country contain internal evidence of their substantial truthfulness.

KNOTT.

OHIO.

Woodchuck (Vol. ii, p. 63; *under* PECAN).—The book name *woodschock*, applied to the fisher-marten (see Webster's or Worcester's Dictionary), is a direct derivative of the Western Algonkin word *odjig*. I suspect the name *woodchuck* to be from some cognate Eastern Algonkin word. My mother was born very near the old Mohegan reservation, not far from Norwich, Conn. She has often told me that the Indians used to call the woodchuck by the name *woodjick*. She died several years ago. Her memory was very exact and retentive. R. T. F.

Halévy (Vol. iv, p. 257).—Is it true that Halévy's name stood for H. A. Lévy? Surely, back of that coincident fact (if fact it be), there must have been a reference to the great Spanish-Hebrew poet and philosopher, Jehuda Ha-Levi, or Hallevi (born in 1080 A.D.), one of the bright lights of the Israelitish people in the Middle Ages.

RADNOR JONES.

WEST PHILADELPHIA, PA.

Nicknames of Cities (Vol. iv, p. 23).—Add to the list:

Memphis, Tenn., Bluff City.
Nashville, Tenn., Athens of the South.
Washington, Executive City.

C. S. B.

NEWBERN, TENN.

The Cool of the Evening (Vol. iv, p. 213).—Whatever question there may have been as to whom this appellation belonged, it has just been settled by the testimony of an eye-witness, so to speak. In the last of the series of reminiscences, "In the Days of the Dandies," lately published in *Blackwood*, and since his death acknowledged to be by Lord Lamington, the writer describes the Young England party of fifty years ago, to which he, then Mr. Baillie-Cochrane, belonged together with Mr. Richard Moncton Milnes (Lord Houghton), and, quoting a rhymed "take-off" of that day where the phrase occurs, he explains, "Mr. Richard Milnes was known among his friends as 'the cool of the evening.'"

M. C. L.

NEW YORK CITY.

To Fire, To Eject (Vol. iv, p. 249).—The expression in Shakespeare's 144th sonnet has nothing to do with our modern bit of slang. *Fire* does not mean to *eject*, but to *burn*. The commentators who have annotated the passage agree, I believe, in seeing in it the same allusion that we have in Falstaff's remark about Doll in "2 Henry IV," ii, 4, 365: "She is in hell already, and burns poor souls." I prefer, however, Hanmer's reading, "burns, poor soul." The allusion is the same in either case.

W. J. R.

CAMBRIDGE, MASS.

Poke O' Moonshine.—In at least two localities in the State of Maine there are brooks named "Poke O' Moonshine."

Can any one give me the origin or meaning of the name?

In one locality, near Brownville, in Piscataquis county, I have heard the assertion that Poke O' Moonshine brook was so called because the large accumulation of logs on the "landing" at the mouth of the brook was one season rolled (poked) into the river at night and by moonlight, but it seemed that this was only an after-thought and an effort on the part of some native to explain the name. C. H. A.

NEWTONVILLE, MASS.

Log (Vol. iv, p. 248).—Of course, the "ship's log," or log-book, is so called because it records primarily the results obtained by "heaving the log," by which the speed of the vessel is determined. This log, it is hardly necessary to state, was originally nothing more than a piece of wood, as the name implies, though canvas bags and various patented contrivances have been generally substituted in our day.

W. J. R.

CAMBRIDGE, MASS.

Ingenious Rhymes (Vol. iv, p. 249).—I have heard or read a different version of the "Sennacherib" rhyme, namely:

> "King Sennacherib
> Couldn't crack a rib
> Of King Jehosaphat
> Because he was so fat."

The rhyme in the second line is certainly better than "*break* a rib." W. J. R.

CAMBRIDGE, MASS.

Dornick or Donock (Vol. iii, p. 177; Vol. iv, pp. 227, 263).—The derivation of *dornick* from *donnerkeil* was intended as a random guess rather than as a plausible suggestion, and probably was a wild one. In recent reading, I chanced upon a word of similar form and have followed it through several dictionaries, and though its connection with "dornick, a cobble-stone," is very shadowy indeed, I will give the result to AMERICAN NOTES AND QUERIES for what it is worth in that direction.

Two and three centuries ago, "dornick," spelled variously, was a word well known in the linen rooms of large houses. In the "Chartularies of Balmerino and Lindores," 1530 (Abbotsford Club), a memorandum of linen mentions "claths of fyne dorne werk;" in Lyndsay's "Squyer Meldrum," 1550, is the couplet:

> "He fand his chalmer well arrayit
> With dornik werk on buird displayit;"

and a character in D'Avenant's "News from Plymouth," 1673, speaks of her "darnex chamber." Nares and Halliwell, whom Worcester and Webster follow, define the word thus used both as a coarse damask and also as a species of figured linen, whose name was derived from its place of manufacture, Tournay in Belgium—in Flemish, *Doornick*. Jamieson says it was "linen cloth having certain figures *raised* in the weaving." "Ure's Dictionary" also describes the figures as raised blocks, but derives the word from "a town in Scotland," which other dictionaries, crediting Ure, say was Dornoch, but they must either have followed an early edition or have themselves supplied the name, for the late issues of Ure give none. Since Dornoch is a town of only five or six hundred people, it seems improbable that it could ever have sustained large linen manufacturies, whereas at Tournay they were established.

Wright's "Dictionary of Obsolete and Provincial Words" has the term "donick," defined as "the same game as doddart," which game, under that word, is explained to have been "played with a ball and bent stick, the latter called the doddart." May we then infer that the ball was the "donick?" If so, it would seem to be a not impossible transition of the name, from the lump upon the linen to the ball and thence to a small stone, but unfortunately one cannot be sure that the ball *was* a "donick." M. C. L.

NEW YORK CITY.

Animas Forks (Vol. iv, p. 251).—Allow me to add to the note of J. W. R.: Ammas Forks should be Animas Forks. It is in San Juan county, Colo. J. W. R. gives the altitude at 11,200 feet. Fischer's mining map of the San Juan *country* gives it at 11,050 feet. For several years a weekly newspaper was published there by the name of *The Animas Forks Pioneer*. It also sported a Mayor, Justice of the Peace, etc. Albert Dyes was the Justice of the Peace for a long time, and was well known as Judge Dyes. The story is told that one day a miner was brought before him for carrying concealed weapons (having his "gun" in his pocket, and not worn on his belt outside), and he fined him $200. The miner promptly said, "I appeal." Judge Dyes replied, "Appeal! Where? My friend, this is the highest court in the world, over 11,000 feet above the level of the sea!" The miner then took another tack and says, "Well, judge, they never fined me more than fifteen dollars at Silverton for getting drunk and raising hell with my gun." Judge Dyes answered this by saying, "This is not Silverton, my friend, this is *Amorous* Forks." The judge having a very marked German accent, when well told, the story is highly appreciated here. Silverton at this time had a population of 2000 persons, and Animas Forks about 200 persons, but the constable of his court had found out that the miner had $200, and it was needed to defray court expenses. But the mines about Animas Forks are not worked as much now, and most of the population has gone three miles further north to Mineral Point, in the same county, where there is a population of about 300 persons, and the altitude is 11,650 feet. Ex-President Cleveland is a large stockholder in a company owning mines at this place. One mile further north is Engineer Mountain, with an altitude of 13,000 feet, where tourists ride to its summit on horseback and have one of the finest scenic views in the world. The popular expression of a miner when he is out of money here, is that he is "living on scenery and light air." R. McC.

DURANGO, COLO.

BOOKS AND PERIODICALS.

La Revue des Traditions Populaires for March contains, among other readable and valuable articles, one of especial interest by André Lèfevre, "Les Mythes et les Dieux de la pluie."

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NOTES.

CURIOUS BIBLES.

The "Curious Bibles" is a general name given to certain editions of the Bible which are prized by the mild lunatics known to medical men as bibliomaniacs, not for any intrinsic value, but because they contain various odd misprints or mistranslations.

Foremost among them is the Breeches Bible, so called because in the third chapter of Genesis it speaks of Adam and Eve as having "made themselves breeches" of fig leaves. This edition first appeared in 1560, in quarto form, and we owe it to the English reformers exiled at Geneva. During the reign of Queen Elizabeth it served as the regular family Bible, its popularity being largely due to the Calvinistic comments that liberally besprinkled the margin.

The Bug Bible, which appeared in London in 1561, and was originally known as Matthew's Bible, is indebted for its curious sobriquet to the fact that the fifth verse of the ninety-first Psalm is translated, "So thou shalt not need to be afraid of any bugges by night." The original idea of the word—a goblin or spook—is still to be traced in bogie, bugbear, bugaboo.

The Wicked Bible, printed in London in 1631, was so called because the negation was omitted in the seventh commandment, thus placing an awful injunction upon the faithful. This is much sought after, because it was promptly suppressed, the printer being fined £300 by Archbishop Laud. The money, it is said, was devoted to the purchase of a supply of Greek type for the University of Oxford.

The Vinegar Bible was printed in 1717 at the Clarendon Press, and is so known because the Parable of the Vineyard in the title to the twentieth chapter of St. Luke is printed "Parable of the Vinegar!"

The Whig or Placemaker's Bible (1561, 1562) obtained its name from an error occurring in St. Matthew v, 9, where "Blessed are the placemakers" is substituted for "peacemakers."

The Treacle Bible (1568) has the passage in Jeremiah, "Is there no balm in Gilead?" rendered, "Is there no treacle in Gilead?" And the Douay (Roman Catholic) version has been described as the Rosin Bible, because the same passage has the word rosin instead of treacle. Many years ago there existed in the Stowe library the "Book of Gospels," on which the English kings, down to Edward VI, took the coronation oath, with a huge brazen crucifix, which the monarchs kissed on its cover. The binding was of ponderous oak boards, an inch or so in thickness, fastened by huge leather thongs.

The Printers' Bible makes David pathetically complain that printers (in place of princes) have "persecuted without a cause." The author of this translation may have been indulging in a sly hit at the intelligent compositor, which many authors of the present would gladly reëcho.

There are some other curious Bibles of more recent dates: The Ears-to-ear Bible ("Who hath ears to ear, let him ear," Matthew xiii, 43), printed in 1810; The Standing-fishes Bible ("And it shall come to pass that the fishes shall stand upon it," etc., Ezekiel xlvii, 49), printed in 1806; The Wife-Hater Bible ("If any man come to me, and hate not his father * * * yea, and his own wife also," etc., Luke xiv, 26), printed in 1810; The Discharge Bible ("I discharge thee before God," 1 Timothy v, 21), printed in 1806; Rebekah's-Camels Bible ("And Rebekah arose, and her camels," Genesis xxiv, 61), printed in 1823; To-Remain Bible ("Persecuted him that was born after the spirit to remain, even so it is now," Gal. iv, 29).

The latter typographical error, which was perpetuated in the first 8vo Bible printed for the Bible Society, takes its chief importance from the curious circumstances under which it arose. A 12mo Bible was being printed at Cambridge in 1805, and the proof-reader being in doubt as to whether or not he should remove a comma, applied to his superior, and the reply, penciled on the margin, "to remain," was transferred to the body of the text and repeated in the Bible Society's 8vo edition of 1805, 1806, and also in another 12mo edition of 1819.

A WICKED PRAYER-BOOK.

Besides a Wicked Bible, commented upon in our last number, there is also a Wicked Prayer-book, which has only been discovered recently. One copy is known to exist in this country, belonging to Mr. John Michels, of New York. The Prayer-book in question was printed by Charles Bill, Henry Hills and Thomas Newcomb, printers to the King's most Excellent Majesty, in the year 1686, just one year after James II became King of England. This Prayer-book is specially interesting as being the first prayer-book which contained those special forms of prayers of a political character which were ordered to be read on special days, with fasting, in every church throughout the land. The first of these was devoted to the memory of the "Martyrdom of the Blessed King Charles I," and the last "a form of prayer with Thanksgiving, for the happy deliverance of the King, and the Three Estates of the Realms, from the most

Traitorous and bloudy intended Massacre by Gun-powder."

But the distinguishing feature of the book is the printer's error in the portion devoted to the fourteenth Sunday after Trinity. Here the Epistle, 1 Gal. v, 16 verses, is printed as follows:

"Now the works of the flesh are manifest, which are these: Adultery, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, murders, drunkenness, revelings and such like, of which I tell you before, as I have also told you in past time, that they who do such things, shall inherit the kingdom of God."

The reader will not fail to notice that the word *not* had been omitted after the word "shall," which would make it read "shall not inherit the kingdom of God." This puts a very different construction on the passage.

Mr. Michels was much interested to know whether this error had been noticed and corrected by the printers and publishers, or whether it had run through an entire edition. So he reported his discovery to the Archbishop of Canterbury, who requested his librarian to make a report based on the collection of Lambeth Palace. Here is the report in full:

"THE LIBRARY, LAMBETH PALACE, 1890.

"In compliance with an inquiry as to certain editions of the Book of Common Prayer, preserved in Lambeth Palace Library, I beg to make the following report:

"There are two copies (duplicates) of the folio edition of 1686 in the library. Both these in the epistle for the fourteenth Sunday after Trinity, have the words, 'shall *not* inherit the Kingdom of God."

There is also a copy of the octavo edition of 1686, referred to by Mr. Michel; this copy also has the words "shall *not* inherit."

Of editions of before and after that of 1686, the following are in this library: 1680–1685—Both of these have "shall *not* inherit." Of subsequent editions, 1692, 1705 (?), 1707 and 1721—all these contain the words "shall *not* inherit."

If the omission of the word "*not*" in Mr. Michel's copy of the Prayer-book of 1686 had become an error running through the edition, I think it would have been noticed in "Lownde's Bibliographical Manual" (1865), but no allusion is made to such omission, although he mentions several such omissions and errors of the Bible, such as the Vinegar Bible, where an error reads, "Parable of the Vinegar," instead of "Parable of the Vineyard."

It was clear from this report that the error had been discovered and corrected in the latter part of the edition printed.

The librarian of the British Museum wrote to say they had no copy of the octavo Prayer-book of 1686, and asked a photograph copy of the page containing the omitted "not."

The Bodleian Library had a duplicate copy of the book, and the librarian wrote to say their copy "has the '*not*' omitted as in your copy, it is inserted with the pen." He also reported: "I have examined this epistle in several prayer-books, just before and after this date. They all have *not*, except one edition, viz., Charles Bill, Henry Hills and Thomas Newcomb, 1688, 8vo. This edition omits the *not*."

This report, taken with that from Lambeth Palace, shows that the error was corrected, but that the same printers two years later published an edition in which the same error was reproduced—a remarkable circumstance, which furnishes strong evidence that both errors were due to intentional alterations of the type, and not to mere typographical error. This view appears to have been entertained by a writer of the period, who stated: "These errata were none of the printer, but egregious blasphemies and damnable errata of some sectarian." It appears that a printer named Field, who was a partner of Hills, was fined £1500 for purposely corrupting a text. D'Israeli also mentions that Hills and Field printed Bibles with abundant errata, "reducing the text of the Scriptures to nonsense or blasphemy."

FLYING-FISH.

So far as I am informed, all the book-authorities declare that the course of the flying-fish through the air is not a true flight. But my own impression is (and it is based upon

careful observation) that the flight of the true flying fish (*Exocœtus*) is as perfect a flight while it lasts, as that of any bird. I do not feel sure that the fish can completely control the direction of its own flight; but that the fins (which are large) are kept in a swift and nearly continuous fluttering motion is a matter of which I have certified myself by attentive observation. M. L. K.

PLYMOUTH, MASS.

THE PHONOGRAPH ANTICIPATED.

(VOL. I, P. 216.)

In your first volume you gave a curious example of how the phonograph has been anticipated—its prototype being described in a paper read by Abbé Migne before the British Association in 1889, calling attention to a curious invention made by a young man named M. E. L. Scott. He styled it a phonautograph, and it seems to have been a crude anticipation of Edison's idea.

But similar ideas have haunted the brains of imaginative men as well as men of science long before the birth of Edison or of Scott.

Fifty years ago, or to be exact, on May 12, 1844, the late Commodore Maury, then Superintendent of the Naval Observatory in Washington, wrote the following letter to a relative in New York. It is meant as a jest, yet it contains an astonishing hint of a mighty truth.

"What a pity it is that M. Daguerre, instead of photography, had not invented a process of writing by merely speaking through a trumpet upon a sheet of paper. What a glorious thing it would have been. I could then have mailed our letters in the boldest hand and at any time. Instead of saying, 'I wrote you a letter last Monday,' the phrase would have been, 'I spoke you a ream last Tuesday.' The world would become a mere scribbling shop, a vast book machine. When out visiting and you would wish to give the cook an order you would only have to haul down the pipe and the cook would have a written order at her feet, and then there would be no mistake about the pudding. What a convenience that would be to housekeepers. Such a consummation, though, must be left to the generation of our children. It would be a curious thing if they were to carry on their courtship in this way."

Very similar is the following extract from "The Secret and Swift Messenger" (edition 1707), by Bishop Wilkins: "There is another experiment * * * mentioned by Walchius, who thinks it possible so to contrive a trunk or hollow pipe, that it shall preserve the voice entirely for certain hours or days, so that a man may send his words to a friend instead of his writing. There being always a certain space or intermission, for the passage of the voice, betwixt its going into these cavities, and its coming out; he conceives that if both ends were seasonably stopped, while the sound was in the midst, it would continue there till it had some vent.

"'Huic tubo verba nostra insusurremus et cum probe munitur tabellario commitamus,' etc. When the friend to whom it is sent shall receive and open it the words shall come out distinctly, and in the same order wherein they were spoken. From such a contrivance as this (saith the same author) did Albertus Magnus make Image and Friar Bacon, his Brazen Head, to utter certain words" (pp. 71, 72).

A still earlier forecast may be found in Cyreno de Bergerac's "Voyage to the Moon," the book from which Swift did not disdain to borrow ideas. Cyreno's imaginary traveler tells of a wonderful book presented to him by a lunar inhabitant, a book with neither leaves nor letters, a book made wholly for the ears and not the eyes," so that when anybody has a mind to read in it he winds up that machine with a great many little springs, then he turns the hand to the chapter which he desires, and straight as from the mouth of a man, or a musical instrument, proceed all the distinct and different sounds which all the lunar grandees make use of for expressing their thoughts instead of language."

Pursuing the subject in a reflective vein, the traveler tells us he has ceased to marvel at the superior learning of the lunar youth, since, knowing how to read as soon as speak, they are never without lectures in their chambers, their walks, the town of traveling. "They may have in their pockets or at their girdles thirty of these books, when they

need but wind up a spring to hear a whole chapter, and so more if they have a mind to hear the book quite through, so that you never want the company of all the great men, living or dead, who entertain you with living voices."

Did Bergerac ever imagine that his fancy might become a fact? Probably he borrowed a hint from the story of the "Frozen Words" in Rabelais, which Rabelais in his turn borrowed from either Balthasar de Castillon or Cælius Calcagninus—a hint that has been utilized also by the author of Munchausen and by Sir Richard Steele.

In Rabelais' version, Pantagruel, being at sea in early spring, is alarmed by sounds as of a great battle that suddenly assail his ear, with no visible reason therefor. Panurge urges flight; but the skipper tells tbe company that they are on the confines of the frozen sea, where about the beginning of the previous winter a great and bloody fight had occurred between the Arimaspians and the Nephilibates, "and the words and cries of the men and women, the hacking, slashing and hewing of battle axes * * * froze in the air, and now, the rigor of the winter being over, by the succeeding serenity and warmth of the weather, they melt and are heard."

Here, of course, the kinship of ideas with Edison's invention is slight, nevertheless there is a kinship which is fully developed in the wondrous tales of Steel and Munchausen. In No. 254 of the *Tatler*, Sir Richard Steele pretends to have come into possession of an unpublished manuscript, by Sir John Mandeville, which gives some account, in his usual veracious manner, "of the freezing and thawing of several short speeches in Nova Zembla." "I need not inform my readers," adds Sir Richard, "that the author of 'Hudibras' alludes to this strange quality in that cold climate, and when speaking of abstracted notions clothed in visible shape, he adds that simile:

"'Like words congealed in northern air.'"

Mandeville's pretended story tells how the weather was so cold that he and his companions on shipboard found themselves deprived of the benefit of speech—their words froze in the air before they could reach the ears of the person to whom they were spoken. This distressing state of affairs lasted for three weeks. At length a thaw set in. "Our cabin was immediately filled with a dry clattering sound, which I afterwards found to be the crackling of consonants that broke above our heads, and were often mixed with a gentle hissing, which I imputed to the letter 's' that occurs so frequently in the English language. I soon after felt a breeze of whispers rushing by my ear, for those being of a soft and gentle substance immediately liquified in the warm wind that blew across our cabin. These were soon followed by syllables and short words, and at length by entire sentences, that melted sooner or later, as they were more or less congealed; so that we now heard everything that had been spoken during the whole three weeks that we had been silent—if I may use that expression. My reader will easily imagine how the whole crew was amazed to hear every man talking and see no man opening his mouth.

High above all other sounds could be heard a string of strange oaths and curses, with which the mutinous boatswain, believing himself safe from even the walls that have ears, had relieved his mind anent the captain. And still more amusing were the whispered conjurations to "Dear Kate" and "Pretty Peggy" that revealed the existence of unsuspected amours and afforded food for what we would now style "chaffing."

A still mightier liar than even Steele and Mandeville, the famous Baron Munchausen, had a very similar tale to tell. He informs us that traveling one severe winter's day in Russia, the postilion tried vainly to wind his horn in the open air. Later when the company were assembled around the kitchen fire of a hostelry, they heard a sudden *tereng*, *tereng*, *teng*, *teng*. "We looked around and now found the reason why the postilion had not been able to sound his horn; his tunes were frozen up in the horn and came out now by thawing plain enough, and much to the credit of the driver, so that the honest fellow entertained us for some time with a variety of tunes without putting his mouth to the horn."

Surely Munchausen's horn is no bad prototype of Edison's phonograph.

E. B. S.

NEW YORK CITY.

QUERIES.

Mud Baths.—Please mention some of the more famous mud-baths of Europe.

W. B. EMMONSON.

COVINGTON, KY.

Valdini, in North Italy; Saky, in the Crimea; Hamburg and many other places in Germany.

REPLIES.

Ildegerte of Kotzebue (Vol. iv, p. 262).—"Ildegerte, Historische Novelle," is one of the earliest of Kotzebue's works, being No. 11 on the Chronological List in "Wolff's Encycl. Germ. Lit." It was published at Leipsic and Reval in the same year, 1788, with his romance, "History of My Father," and just one year before his celebrated drama, "Menschenhass und Reue," or "The Stranger." Kotzebue was then twenty-six years old, and was living in Reval, the capital of the Baltic Province of Esthonia, where he held an office under the Russian government.

The English translation, "Ildegerte, Queen of Norway," by Benjamin Thompson, Jr., appeared in London eleven years later (1799), not long after the production of Kotzebue's drama, "The Stranger," at Drury Lane. Six years later still, 1805, a French translation, by Petit, entitled "Ildegerte, reine de Norvége, ou l'Héroine de Norvége," appeared in Paris. But a Frenchman had anticipated Kotzebue by more than a century (1694) in a historical romance called "Ildegerte, reine de Norvége, ou l'Amour Magnanime." The French author was Eustache Lenoble, who passed many years in prison for the crime of forgery, and solaced himself with writing stories and verses.

Although Michaud mentions Ildegerte in his rather extended notice of Kotzebue and his works ("Biog. Univ."), he makes no comment upon it; he finds something to praise in "Léontine de Blondheim" and in the "Sufferings of the Ortenbury Family," the latter of which appeared in St. Petersburg in 1785. On the whole, however, Kotzebue's gift was thought too essentially dramatic and to run too irresistibly to dialogue, to permit of his making a sensation as a novelist.

In his own "Sketch of his Literary Career," the German dramatist makes no allusion to "Ildegerte," although he refers to other works written and published at the same period. He is particular to inform us under what circumstances he wrote "Misanthropy and Repentance" ("The Stranger") and "The Indians in England." He says: "In the autumn of 1787, I was seized with an illness which for several years held me suspended between life and death, and, what is still more to be deprecated than death itself, the apprehension of sinking into a confirmed melancholy. While this malady was at its height, the two dramas just named were written and completed in the space of eight or nine weeks." "Neither before nor since," he says, "did I ever feel such a rapid flow of ideas or imagery as during that period."

Kotzebue tells us, too, of writing the little comedy, "Every Fool has his Cap," for the opening of the new theatre at Reval, but not a word of "Ildegerte." He dwells with satisfaction and even enthusiasm upon his life in Reval, which had been a favorite place of residence with Peter the Great, after Esthonia came into Russian hands, in 1710. "During the first summer of my residence there," he says, "I spent the greater part of every day in the shady walks of the Katharinenthal" (the imperial palace built by Peter for the Tzarina). "Then I read more than I wrote."

In lieu of "Ildegerte," I recommend a perusal of Kotzebue's "Autobiography," and a study of the picturesque old town of Reval, where some of his most famous works were written (see "Baltic Provinces of Russia," *Harper's Monthly Mag.*, July, '90).

F. T. C.

HARTFORD, CONN.

Mount St. Elias (Vol. v, p. 268).—The *Examiner* this morning has a two-column

account of the experiences of Mark Kerr of the United States Topographical Survey, who started last June, under the auspices of the National Geological Society, to measure the base line at Yukutat bay by triangulation, from which an accurate survey of Mount St. Elias might be made. Kerr was accompanied by Prof. Russell, of the United States Geological Survey, and six stalwart woodsmen from Seattle. Although Kerr failed in his attempt to reach the summit of Mount St. Elias, owing to snow storms, the results of the expedition he summarizes as follows:

That St. Elias is not 19,500 feet in height, as the latest Government maps have it, but much lower, perhaps by 5000 feet; that St. Elias's crest lies within American territory. The discovery of the largest glacier in the world, named Lucia, by Kerr, which moves fifteen feet a day, and forms the natural passover of the St. Elias range into the interior of Alaska, and the discovery of the great range of mountains behind St. Elias, a range also between St. Elias and Lucia glacier, and that there are several other peaks averaging 12,000 feet in height and covering far greater territory than does St. Elias. H. W. BLEYER.

MILWAUKEE, WIS.

"The fact is proven beyond doubt that Mount St. Elias lies well within American territory, in 60° 21′ north latitude and 141° west longitude" (*Engineering News*, Oct. 11, 1890). H. R.

SCHENECTADY, N. Y.

REFERRED TO CORRESPONDENTS.

Candlewood. — According to the census of 1880, there are villages named Candlewood in Massachusetts and Connecticut. Is this the name of any kind of tree, or wood? F. R. S.

CHESTER, PA.

Painted Desert.—Some of the maps of Arizona display the name Painted Desert, which seems to be applied to a region near the Moqui Pueblos of that territory. Why is this name employed?

GRIFFITH.

CAMDEN, N. J.

Ceylon and Junk-ceylon.—What is the connection, if any, between the names *Ceylon* and *Junk-ceylon*, both being names of South Asiatic islands? P. L. BARBER.

FORT WAYNE.

Boanerges.—I have read somewhere that the heralds, or constables of the ancient Jewish Sanhedrim, were called Boanerges. But I know of no authority for the statement. Can any of your correspondents give me information on this point? W. J. LACK

LANCASTER, PA.

Metla. — "Worcester's Dictionary" says, "Metla, *n.* (*Bot.*)—An American plant. *Tate.*" Can any correspondent inform me what plant is intended? *Metla* seems like an Aztec name. T. L. T.

BAYONNE, N. J.

Raystown Branch. — The river Juniata, in Pennsylvania, has two main branches, the Frankstown and the Raystown branch. Now Frankstown, Pa., is a well-known place; but I find no Raystown in any gazetteer, or on any map. I suppose there must have been a Raystown at one time; but where was it, and when did it cease to exist? W. P. RODEN.

LITTLE ROCK, ARK.

Tenth Muse.—Who was called the Tenth Muse? McPHAIL.

IOWA CENTRE.

Alco.—The ancient Mexicans and Peruvians had a variety of dogs called the *alco*, which, like the *dingo* of Australia, did not bark. Is the *alco* extinct? The Hare Indians of Canada have dogs which are said not to bark. CARDAN.

RHODE ISLAND.

Agony of Prayer.—What poet, or other writer, first used this phrase? I find it in a poem by Hartley Coleridge, and it also occurs in Darwin's "Botanic Garden." Doubtless a careful search would bring it to light in many other places. St. Luke xxii, 44, probably suggested it. M. R. F.

Shrieking Pits.—What are the "shrieking pits," found on Aylmerton Heath, in Norfolk, Eng.? McPHAIL.

IOWA CENTRE.

No Snakes in Iceland.—Who wrote the famous words "Chap. xii: Of the snakes of Iceland. There are no snakes in Iceland." P. F. QUINN.

EASTON, MD.

Poet Squab.—What English poet was called by this nickname? A. P. C.

GENEVA, N. Y.

Caisson Disease.—Has there ever been a regularly formed scientific name proposed for this disease? If so, what is it? If not, will correspondents kindly offer suggestions for such a name? A name of Greek origin would be preferred, for the sake of uniformity with other professional names.

MEDICO.

NEW YORK CITY.

Recoupment by Magic.—What old philosopher was able to recover, by the aid of magic, all the money he paid away?

McPHAIL.

IOWA CITY.

COMMUNICATIONS.

Men of Humble Origin (Vol. v, p. 259).—I wish to add a few to the foregoing list. Luther was of "humble origin." Latimer's father was an honest yeoman. The crusty John Knox was the son of "obscure parents," while Calvin was the son of a cooper. Zwingle's father was a poor peasant. The eloquent Richard Baxter was the son of a small farmer. Jeremy Taylor's father was a barber. Doddridge was the son of an oilman. Isaac Barrow, "that eloquent divine," was the son of a linen draper. George Whitefield's father was an innkeeper. Pope Adrian's father was a beggar, while Pius IV, V and Sixtus V were of "mean birth." From the pulpit to the forum is easy: the great Lord Eldon was the son of a boatman. Lord Loughborough was the son of a small farmer. Lord Chancellor Hardwicke was a peasant, according to Lord Mansfield. Thomas á Becket's father was a small merchant. The learned Hale was the son of a clothier. A large number of the Lord Chancellors were of humble origin—Pemberton, Holt, Ryder, Kenyon, Tenderden. "Saunders was a poor beggar without known parents," says Roger North. Audley, Rich, Goodrick, Gardner, Nesoth and Bromley were all of obscure birth. The Tories taunted Somers with springing "from the dregs of the people." Very few of the poets were born in purple chambers: Chaucer's father was a vinter; Prior was supposed to be the son of a joiner; Collins' father was a hatter; Akenside's a butcher; Gray's a scrivener; Southey's a linen draper; Terence was a slave; and Molière, son of an upholsterer. Hood's father was a dealer in poultry—"A turkey merchant," the humorist used to say. Ben. Jonson was a bricklayer. Neither were the painters born with silver spoons in their mouths. Perugino's birth was humble. Hogarth's father was a yeoman; Etty's a miller, as was Constable's as well as Rembrandt's. Tintoretto's father was a watchmaker. Gainsborough was the son of a clothier, Opie of a carpenter, Vandyke of a small merchant, West of a poor emigrant, Northcote of a watchmaker, Raeburn of a farmer, and Barry of a seaman. Turner's father was a hair dresser, and Coply was the son of poor parents.

Science has a long list of great names nursed by obscurity. John Ray's father was a country blacksmith; David Rittenhouse was the son of a small farmer; Dr. Rush's father was a poor farmer; while the parents of the witty Abernethy were unknown. Copernicus was the son of a peasant; Newton of a small farmer, as was also La Place. Humphrey Davy's father was a wood carver; Faraday's, a blacksmith; Priestly's, a clothier; Kepler's, a soldier; Ampere's, a merchant; Dr. Whewell's, a joiner; John Hunter was apprenticed to a carpenter. "Low birth, an iron fortune," have been the fate of the greatest scholars of the age. Porson's father was a weaver; Bentley's, a small farmer; Heyne's, a weaver; Winkleman's, a shoemaker; Kant's father was a saddler; Roger Ascham's, a house servant; Haydn's father was a wheelwright, and

Paganini's, a packer. Thorwaldsen was the son of a ship carpenter. Niebuhr's father was a poor peasant, "a drainer of marshes." Sir Robert Peel's father was a weaver. Thiers was the son of a locksmith, and Rousseau, that of a watchmaker. Euripedes' parents, poor and obscure. Sophocles was the son of a smith. Esop was *sans pere*, likewise Epictetus, Pythagoras and Cleanthes.

JOHN T. LUCEY.

WASHINGTON, D. C.

Origin of Place Names (Vol. v, p. 180).—On a par with *Pen Yan*, *Pen Mar*, *Delmer* and other condensed and compounded place names, we may put the name of *Delran*, a township in New Jersey. It was named from the *Delaware* and *Rancocas* rivers. N. S. S.

GERMANTOWN, PA.

Dread of Happiness.—The following clipping from the "Book of Days" may be of interest to the readers of AMERICAN NOTES AND QUERIES:

"On September 2, 1768, died Mary Lepell, Lady Hervey, celebrated for her beauty, wit, and good sense at the court of the second George.

"In one of her letters, dated April 5, 1750, after expressing her pity for the Countess of Dalkeith in losing her husband, she says: 'I dread to see people I care for quite easy and happy. I always wish them some little disappointment or rub, for fear of a greater; for I look upon felicity in this world not to be a natural state, and consequently what cannot subsist; the further, therefore, we are put out of our natural position, with the more violence we return to it.'

"It is worthy of note, that Sir Humphry Davy entertained a similar view of human happiness. He enters in his journal, in the midst of the most triumphant period of his life: 'Beware of too much prosperity and popularity. Life is made up of mixed passages—dark and bright, sunshine and gloom. The unnatural and excessive greatness of fortune of Alexander, Cæsar and Napoleon—the first died after divine honors were paid him; the second gained empire, the consummation of his ambition, and lost his life immediately; the third, from a private individual, became master of continental Europe, and allied to the oldest dynasty, and after his elevation, his fortune immediately began to fall. Even in private life too much prosperity either injures the moral man and occasions conduct which ends in suffering, or is accompanied by the workings of envy, calumny, and malevolence of others.'" T. C. RATTER.

BUFFALO, N. Y.

Strange and Curious Poisons.—"Medical science has of late years been turning attention to poisons, and many effects quite as pronounced, if not, perhaps, quite so striking, have been observed. 'Experiments,' says one authority, 'have shown that certain poisons are so potent and subtle in their action as to almost equal the wonders in tales told of charms condensed into necromancers' phials. The animal body can be played upon as if it were a machine. The strokes of the central pump, the heart, can be slowed or quickened; the vital heat lowered or increased; the pupil of the eye expanded or contracted; the limbs paralyzed or convulsed; the blood sent to the surface or withdrawn to the interior; even the natural hue and color of the body can be changed.' One very interesting result of modern study of poisons is the discovery of some ground for believing that certain diseases, both of body and mind, may be attributable to poison in the system. Dr. B. W. Richardson, for instance, says that somnambulism, he has not the slightest doubt, 'is produced by the formation in the body of a peculiar substance, which may be derived from the starchy parts of the body, and has the effect of the chemical substance known as amylene. I believe that,' says Dr. Richardson, 'because you produce artificial somnambulism by the use of that substance. Under its influence persons can be made to walk about unconsciously in the same way as the somnambulist does.' The same respected authority affirms that there are substances known capable of producing extreme melancholy. 'There is a peculiar offensive sulphur compound called mercaptan. A little of that administered to any one produces the intensest melancholy,

tending almost to suicide. We can sometimes detect a similar offensive substance in the breath of patients suffering from melancholia.' Similarly, there is a well-known poison which produces all the effects of scarlet fever. There is another, a large dose of which brings about all the symptoms of cholera; and there appear to be several poisons which produce idiocy or actual madness. The Hindus are said to know a drug which, as Mr. Wynter Blyth tells us, has in Indian history often played the part of a State agent, and has been used to produce imbecility in persons of high rank whose mental integrity was considered dangerous to the despot in power. This same writer gives a droll account of the effect produced by a certain root which, in an ancient cloister, the monks once ate by mistake. 'In the night all were taken with hallucinations, so that the pious convent was like a madhouse. One monk sounded at midnight the matins; some who, thereupon, thinking it was morn, came into chapel, opened their books, but could not read; others declaimed; some sang drunken songs of a character not befitting the place, and the greatest disorder prevailed.'

"Among the curious poisons of which there is any record in the past, or of which we have any knowledge at the present time, is that which Shakespeare makes Friar Laurence give to Juliet as a means of enabling her to escape the proposed marriage with Paris. It would, he assured her, produce temporarily all the symptoms of death—

> "'Each part deprived of supple government,
> Shall, stiff and stark and cold, appear like death:
> And in this borrowed likeness of shrunk death
> Thou shalt continue two-and-forty hours,
> And then awake as from a pleasant sleep.'

Juliet takes the draught, and the effect is precisely as the friar has predicted, and it might be supposed that so convenient a poison was purely the invention of a dramatist, and had no sort of equivalent in the drugs of the toxicologist. Modern science, however, has recognized in the contents of the Juliet phial a well-known medicine of ancient Greece (*Atropa mandragora*) which really possesses the remarkable power attributed to it in Shakespeare's tragedy. Dr. Richardson tells us that it was actually used by Greek physicians very much as we use chloroform, and that under its influence operations were performed. It was known as 'death wine,' and was in common use till about the fifteenth century, but old medical works are still extant containing descriptions of it, and, a few years ago, this gentleman tells us that a friend of his brought him some of the root from Greece, and by the help of these old prescriptions he was able to concoct some of this death wine, and to make such experiments with it as to entirely confirm Friar Laurence's account of its action. We are further told that when the Jews were under the Romans, and a good many of them were crucified, the Jewish women were in the habit of giving them this same mandragora in order to alleviate their sufferings, and it is suggested that as some of the victims were known to have recovered from their apparent death, the practice of breaking the legs was adopted" (*Portland Transcript*).

Ancient Master-Builders.—In an editorial, based on the authority of an article in *Harper's Magazine* of last June, the Philadelphia *Keystone* of October 11, makes this assertion: "Upon no temple, no matter how massive, or spacious, or richly adorned, has the architect, the master-builder, carved his name." By following the text of *Harper's*, the *Keystone* has blundered.

Among the many who did carve their names on these great edifices of the middle ages, and their marks as well, can be mentioned Mathias de Arras, who was called to Prague early in the fourteenth century to be master-builder of its mighty dome. On his death, towards the year 1370, Peter Arler de Polonia, or, better known from his native town, Gemunden, succeeded him, and further signalized his sojourn in the Polish capital by constructing the still existing bridge there over the Moldave river.

To this day the effigies of these famous builders can be seen, clothed with their marks, standing amid those of illustrious Polish magnates, who are likewise pictured with heraldic bearings.

No less celebrated is the great family of builders, the Ensingers of Germany, the work of whose familiar Ulrick, as long ago

as 1390, was indelibly carved on the "massive, spacious, and richly adorned temple" of Ulm. Four years later he went to Milan to supervise the construction of the Dome. Mathias Ensinger, in 1450, or thereabout, who illustrated further the architectural genius of this family, not only had his name, or mark, carved on the Ulm Minster, but is still presented sculptured in an arrogant *pose*, with the family mark engraved on a shield and pointing pompously to a well-worn inscription in the stone, which reads: "Mochsna!" *i.e.*, "Make one like it!"

Perhaps of this age, or earlier, should be fixed the date when John Mureau, who both carved his name *in full* and his mark on the "massive, spacious, and richly adorned temple" of Melrose, and takes great pains to make it understood that he is no Scots Mason, but is from Paris, where he evidently labored in the lodges of craftsmen at the same time the celebrated builder of Strasburg Cathedral was there, Erwin of Steinbach, who also has carved his name and fame indelibly on that fabric.

To these might be added the Boeblingers, whose marks are also chiseled on the stones of Ulm Cathedral in a whole family line of noted ancestry; the Roxitzers, Juo. Kunn, the wife of whom was regularly enrolled on the lodge register of Ulm, and being herself an Ensinger by birth, seems to have been a "great lady mason" as early as 1465, and received her wages as such in "cold coin," and the Bauhofers, equally distinguished as master-builders of the time designated.

These, however, will suffice to show that *modest obscurity* in the craft of those ancient days was no more shunned than it is to-day among their lineal successors, the Freemasons, and that, on the contrary, wherever these constructors of imperishable fabrics had a chance to sign or carve their names or marks (being identical) they invariably took the best and most conspicuous place to show them.

G. F. Fort.

Camden, N. J.

The Deepest Lake Known.—"By far the deepest lake known in the world is Lake Baikal in Siberia, which is every way comparable to the great Canadian lakes as regards size; for, while its area is over 9000 square miles, making it about equal to Erie in superficial extent, its enormous depth of between 4000 and 4500 feet makes the volume of its waters almost equal to that of Lake Superior. Although its surface is 1350 feet above the sea-level, its bottom is nearly 3000 feet below it. The Caspian lake, or sea, as it is usually called, has a depth in its southern basin of over 3000 feet. Lake Maggiore is 3000 feet deep, Lake Como nearly 2000 feet, and Lego-di-Garda, another Italian lake, has a depth in certain places of 1900 feet. Lake Constance is over 1000 feet deep, and Huron and Michigan reach depths of 900 and 1000 feet" (*Geog. News*).

Greek Words in Chinese (Vol. v, p. 276).—Chinese historians speak of a town called An-si, which means Antioch (Bactria); they also speak of a people called Lan-shi (probably Hellenes), Hyrania becomes Li-kan.

A Mine of Beeswax.—No one has ever been able to give an authentic account of how such enormous quantities of beeswax came to be deposited on the beach near Nehalem. Specimens are found along the beach in various places, but it is most plentiful near the mouth of the Nehalem. As the sea shifts the bars, pieces of it are washed ashore and large quantities are found by ploughing in some of the low land near the beach. There are spots where the sea has never reached in the memory of the oldest settlers, and which are covered with a good-sized growth of spruce, where deposits of the wax may be found by digging. Specimens of the wax may be found at the house of any settler on the beach, and to all appearances it is genuine beeswax. Several tons have been unearthed and one man shipped a large amount to San Francisco once, for which he received $500. In quality it is as good as any in the market, and has retained its familiar odor through all its rough usage and age. It is supposed by some, and so stated, that it came from the wreck of Spanish vessels over a century ago. Others say it came from a wrecked Chinese junk. These traditions in regard to the wrecks come from the Indians and are not reliable.

It is possible that this beeswax is really "lost treasure" which people are digging for on the Nehalem.

E. BRADLEY SIMS.

NEW YORK CITY.

Jenkins (Vol. ii, p. 211).—Lord Byron has the following allusions to the *Morning Post*, as an organ of "Society" gossip:

"And all in turn may follow in their rank,
The Earl of—Asterisk—and Lady—Blank;
Sir—such-a-one—with those of fashion's host,
For whose bless'd surnames—vide *Morning Post*."
("The Waltz.")

"Or Coleridge long before his flighty pen
Led to the *Morning Post* its aristocracy."
("Don Juan," Canto iii, St. 93.)

"Thou *Morning Post*, sole record of the panels
Broken in carriages, and all the phantasies
Of fashion—"
(Canto xi, St. 80.)

"The *Morning Post* was foremost to proclaim—
Departure for his country seat, to-day,
Lord H. Amundeville and Lady A.," etc.
(Canto xiii, St. 51.)

"And thus we see—who doubts the *Morning Post*,
Whose articles are like the 'thirty-nine.'"
(Canto xiii, St. 53.)

Another reference to the *Morning Post* is followed closely by a pointed allusion to the prolific pen of Kotzebue:

"Then flamed of Austerlitz the bless'd despatch
Which *Moniteur* nor *Morning Post* can match;
And—almost crush'd beneath the glorious news—
Ten plays and forty tales of Kotzebue's."
("The Waltz.")

Whether or not Bryon refers to the *Morning Post* in the line,

"Though Jenky wonders at his own success,"

is not clear. Can the poet possibly intend "one Jenkins, a reporter of some eminence in his day," mentioned by Andrews in his "History of British Journalism" (see Vol. ii, p. 69)? F. T. C.

HARTFORD, CT.

Lakes Drained (Vol. v, p. 288, etc.).—If any correspondent has the time and the documents needful for the purpose, an interesting and not unimportant list of artificially drained lakes might be made up from Scotland alone. Agricultural improvements have gone on rapidly in that country during the last hundred years, and I suppose that in the Lowland region scores of shallow lakelets have been drained during that time.

J. G. M.

BARABOO, WIS.

Adam's Peak (Vol. i, p. 236).—To the interesting account already given of this mountain, it may be added that there are to be seen upon, or from, its summit at certain times of the year figures not unlike the celebrated spectre of the Brocken, or Blocksberg; and the probabilities are that this spectral appearance is one of the main elements which give the mountain its sacred character. H. P. M.

BOOKS AND PERIODICALS.

The Chautauquan for November presents the following table of contents: "The Intellectual Development of the English," by Edward A. Freeman; "The English Constitution," II, by Woodrow Wilson, Ph.D., LL.D.; "The Religious History of England," II, by Professor George P. Fisher; "How the Saxons Lived," Part II, by R. S. Dix; "The Tenure of Land in England," Part II, by D. McG. Means; "The Knight of the Round Table," by James Baldwin, Ph.D.; "Sunday Readings," selected by Bishop Vincent; "What shall we do with our Children?" Part II, by Harriet Prescott Spofford; "The Silver Bill," by Thomas H. Hamilton; "Studies in Astronomy," II, by Garrett P. Serviss; "The First Snow," by Jessie F. O'Donnell; "How to see Southern Italy," by J. P. Mahaffy; "The Origin in Literature of Vulgarisms," by Prof. Edward A. Allen; "Lighthouses and Other Aids to Navigation," by William Mooney; "Observations on Greenland," by Charles M. Skinner; "Henrik Ibsen's Greatest Work," by H. H. Boyesen; "Silk Industries in France," by Albert de la Berge; "Home Building," I, by Byron D. Halsted, Sc.D. Woman's Council Table: "A Plea for Hobby-Horses," by Julia C. R. Dorr; "Points of Law Which Women Should Understand," by Lelia Robinson Sawtelle; "Winter Fashions and Fancies," by Mary S. Torrey; "A Coöperative Experiment," by Harriet Carter; "The Paraphernalia of an Ideal Kitchen," by Katherine Armstrong; "The Pro and Con of the Church Supper, Bazaar and Fair," *Pro*, Mrs. S. M. I. Henry and Mary Lowe Dickinson—*Con*, Emily Huntington Miller and Lilian Whiting; "Competition between Men and Women in Business" (concluded), by Ella Wheeler Wilcox; "Visiting Cards," II, by Helen A. Cornwell; "A Song of Reunion for Thanksgiving Day," by Flora Best Harris; "My Wife's Greenhouse," by C. P. Woodring, M.D.; "How to Write a Letter," by D. M. Morrell; "Some Tendencies of Higher Education," by Anne H. Wharton; "Rugs *vs.* Carpets," by Rose Lattimore Alling.

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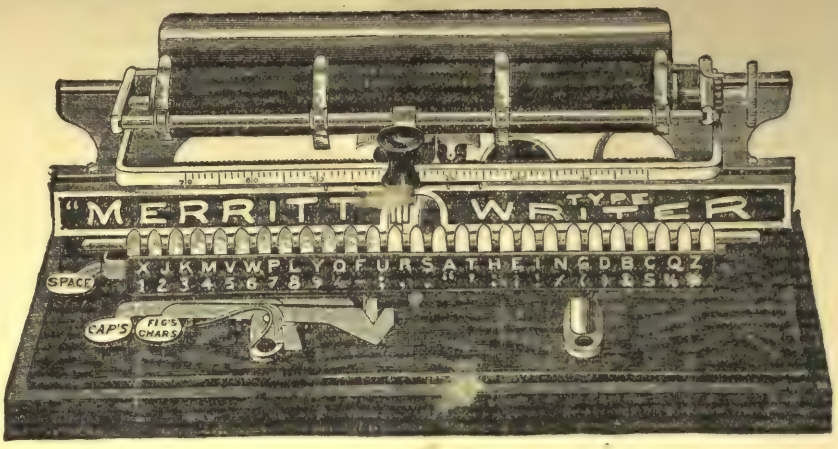
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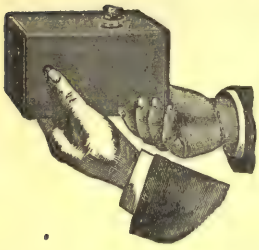
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NOTES.

NOTES ON NAMES.

"On pp. 36–49 of 'Register of the University of Oxford' (1571–1622)" says the *Nation*, "will be found careful tables in regard to the Christian names of some 20,500 graduates, which the editors well term 'more representative of English names than any list yet published.' The most used names are:

John	3826	Henry	908
Thomas	2777	George	647
William	2546	Francis	447
Richard	1691	James	424
Robert	1222	Nicholas	326
Edward	957	Edmund	298

—a total of over 16,000 names, or 80 per cent of all. Arthur, Christopher, Hugh, Ralph, Roger, Samuel and Walter each claim about 200 names, or 1 per cent.

"Among the unusual names we find some

which have since become favorites, or have been borne by noted men. Alphabetically these are, Aquila 1, Arthur 98, Brian 21, Charles 139, Clement 16, Ferdinando 16, Elihu 1, Frederic 2, Gerard 12, Geoffroy (Jeffrey) 38, Godfrey 8, Herbert 16, Hector 2, Kenelm 7, Lawrence 90, Launcelot 23, Lionel 12, Lewis 78, Martin 44, Michael 103, Marmaduke 18, Miles 24, Patrick 6, Percival 9, Peregrine 5, Reginald 20, Roderic 11, Roland 65, Swithin 3, Theodore 8, Theophilus 19, Tristram 13, Valentine 18, Vincent 15.

"There are many names, especially Scriptural ones, not occurring 200 times, and yet not very rare. Then there are family names used as 'given' names, and some almost inexplicable. As to double Christian names, six instances are cited, of which four are probably not to be so classed. The other two are Thomas Postumus Hobbie (mentioned in Camden's 'Remains,' p. 49), and Thomas Pope Blunt, in 1573, 'in the degree lists given as Pope Blunt, without the Thomas.' This Blunt example may therefore fail, as Camden writes, 'Two Christian names are rare in England, and I only remember now his Majesty, who was named Charles James, as the Prince, his son, Henry Frederic; and among private men Thomas Maria Wingfield, and Sir Thomas Posthumus Hobby.'

"As to surnames, it would be impossible to make a selection. Every class in the community is here represented, from the peer to the charity student. Families are often represented in different generations, and certain localities favor special colleges or halls."

PARALLEL PASSAGES.

In the ballad of Lochinvar, in "Marmion," are the following lines:

"She looked down to blush,
And she looked up to sigh,
With a smile on her lips,
And a tear in her eye."

In Samuel Lover's song, "Rory O'More," we also find this:

"Now, Rory, be aisy,
Sweet Kathleen would cry;
Reproof on her lip,
But a smile in her eye."

In the Greek Anthology is an epigram by an unknown writer, which is thus translated:

"Two evils, poverty and love,
My anxious bosom tear;
The one my heart would little move,
But love I cannot bear."

Burns reproduces this thought in a song sent to his friend Thomson:

"O poortith cauld and restless love,
Ye wreck my peace between ye;
But poortith a' I could forgie,
An 'twerena for my Jeanie."

Cowley, in his "Davideis," says of the Messiah:

"Round the whole earth his dreaded name shall sound,
And reach to worlds that must not yet be found."

And pope in his "Essay on Criticism," referring to the Grecian and Roman poets, says:

"Nations unborn your mighty names shall sound,
And worlds applaud that must not yet be found."

Varro says (*Rer. Rusticar*, iii, 1):

"Nec mirum quod divina natura dedit agros, ars humana ædificavit urbes,"

And Cowper, in "The Task:"

"God made the country, and man made the town."

CHARLES C. BOMBAUGH.

BALTIMORE, MD.

Luiz de Camoëns 1524–1579 Lisbon, John Milton 1608–1674, London. The Lusiad, 1572; Lycidas, 1637.

FIRST.

"And how, bedew'd with love's celestial tears,
The *woe-marked* flower of slain Adonis rears its purple's head."
(Lusiad, Bk. 9.)

"Like to that *sanguine flower inscribed* with woe."
(Lycidas, 106 line.)

A few lines farther on Camoëns refers to the fable of Apollo and Hyacinth:

"The Hyacinth bewrays the doleful *Ai*,
And calls the tribute of Apollo's sigh;
Still on its bloom the mournful flower retains
The lovely blue that dyed the stripling's veins."
(Lusiad, Bk. 9.)

The other parallel, perhaps, is not so direct:

"The love of fame, by heaven's own hand impressed,
The first and noblest passion of the breast."
(Lusiad, Bk. 9, near close.)

"Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights and live laborious days."
(Lycidas, line 70.)

W. L.

HARTFORD, CONN.

QUERIES.

Lady Herbert.—Who is meant in the italicized lines below? G. T.

PHILADELPHIA, PA.

"No spring, nor summer's beaty, have such grace
As I have seen in *one autumnal face.*"

They are the opening lines of Donne's ninth elegy, and according to Izaak Walton, they were written in honor of the Lady Herbert, mother of the poet, George Herbert. Herbert's precularities of literary style were taken up from his acquaintance with Donne, and were by him transmitted to his own follower, Henry Vaughan.

This "Ninth Elegy" of Donne's is one of the most quaintly beautiful of his pieces; yet it is marked by some of his oddest freaks of wit. For example, in speaking of old people, he says:

"Whose every tooth to a several place is gone
To vex the soul at resurrection,"

which is a rather ludicrous reference to that dispersal of the material part of man which some have found so great an objection to the acceptance of the doctrine of the resurrection of the body.

Seven Works of Mercy.—What are the seven works of mercy? A. M. H.

VERMONT.

Some of the modern catechisms retain the old-time classification of works of mercy into two kinds, viz., corporal and spiritual works. There are seven corporal works of mercy: (1) to feed the hungry, (2) to give drink to the thirsty, (3) to clothe the naked, (4) to visit prisoners, (5) visit the sick (or to redeem captives), (6) harbour strangers, (7) bury the dead. The spiritual works of mercy are likewise seven. (1) To convert sinners, (2) instruct the ignorant, (3) counsel the doubtful, (4) console the afflicted, (5) bear wrongs patiently (6) forgive injuries, (7) pray for living and dead.

Two old hexameters set forth these fourteen works of mercy, thus:

Visito, poto, cibo, redimo, tego, colligo, condo;
Consule, carpe, doce, solare, remitte, fer, ora.

(See "Addis and Arnold's Catholic Dict.," under MERCY.

Spondulix.—What is the origin of this slang name for money? W. P. RODEN.

LITTLE ROCK.

The only account of the origin of this word which we can recall occurs in a pamphlet "History of the U. S. Mint," published by G. G. Evans. *Spondulos* (*σπόνδυλος*), in Greek, means a shell; it is stated that it was once the name of a kind of golden shell-money made in Africa, and that *spondulix* was evolved, in some unexplained way, from the Greek name. No confidence whatever is to be attached to this or any like explanation, unless the history of the word can be traced back, step by step, to its source.

Spontaneous Combustion. — What is meant by this phrase when applied to human beings? S. L. SCOTT.

NEW YORK CITY.

It was supposed to be a catastrophe that might happen to any consumer of spirits, an old French author thus describes it:

"Spontaneous combustion commences by a bluish flame being seen to extend itself little by little with an extreme rapidity over all the parts of the body affected; this always persists until the parts are blackened, and generally until they are burnt to a cinder. Many times attempts have been made to extinguish the flame with water, but without success. When the parts are touched, a fattish matter attaches itself to the finger, which still continues to burn.

At the same time a very strong and disagreeable smell, having analogy to burnt horn, spreads itself through the apartment. A thick, black smoke escapes from the body, and attaches itself to the surface of the furniture in the form of a sweat, unctuous to the touch, and of an insupportable fetor. In many cases the combustion is arrested only when the flesh has been reduced to a cinder, and the bones to powder. Commonly, the feet and a portion of the head are not burnt. When the combustion is finished, an incinerated mass remains, which it is difficult to believe can be the whole of the body. All this may happen in the space of an hour and a half."

Basques.—What book or books will give me information about the Basques?

E.

PHILADELPHIA, PA.

Wm. Von Humboldt's "Adelung's Mithridates. Berlin, 1817.

Do., on the "Aborigines of Spain." Berlin, 1821.

Chaho's "Dictionaire Basque." Paris, 1857.

Ticknor's "Spanish Literature." Vol. iii.

Michel's "Le Pays Basque." Paris, 1857.

Do.'s "Romancéro du Pays Basque." Paris, 1859.

Russell's "Biarritz and the Basques Countries." London.

Stephen's "The Basque Provinces." 2 vols. London.

Vincent's "In the Shadow of the Pyrenees." Scribner, 1883. One chapter on the Basques.

Ford's "Handbook of Spain."

REPLIES.

SS. Simon and Jude (Vol. iv, pp. 199, 260).—Possibly Schiller alludes to the circstances which attended the martyrdom of these saints, at Sanir, in Persia. According to Ordericus Vitalis, who quotes the work of the Pseudo Abdias, the apostles were dwelling in the house of Sennes, a disciple, and by their miracles and teachings had incurred the wrath of the priests of the idol temples, and particularly of two magicians, Zaroes and Arphaxad. Inflamed by these two men, the priests rushed in a body to the house of Sennes and dragged the apostles and their host to the temple of the sun.

They urged the apostles to worship the sun, but they refused, and pointed out to the people their errors, and commanded the images of the sun and moon to be broken. Two horrible figures appeared in the shape of Ethiopians, naked and with black skins, and crushed the images, uttering "hoarse and lamentable cries." The infuriated priests rushed on the apostles and slew them and their host, while rejoicing and giving thanks to God. Then, from the cloudless skies came vivid flashes of lightning, which rent the temple in three parts, from pinnacle to foundation. Zaroes and Arphaxad were struck by the lightning and burned to ashes.

This is said to have happened on the day dedicated to these saints.

E. G. KEEN.

WARWICK, PA.

Holtselster (Vol. iv, p. 293).—May I hazard a guess on this word? The first syllable seems equivalent to the German *holz*, wood, *selster*, I think, is *sealer*, just as we have *baker* and *baxter*, *spinner* and *spinster*. The woodpecker cuts his seal on the tree, and thus is its *sealer* or *selster*. G.

NEW JERSEY.

Disillusion (Vol. iv, p. 293).—If "Ignorantior" will examine the "Century Dict.," under DISILLUSION, he will find some examples of the use of this word from books of good standing. It comes into English use from the French *dèsillusionner;* and it still has the flavor of a Gallicism, but its standing as a current literary word is decidedly good. IGNORAMUS.

NEWARK, DEL.

REFERRED TO CORRESPONDENTS.

Barnabe Barnes (Vol. iv, p. 215).—"The Dictionary of National Biography" gives an interesting account of this neglected poet. It informs us that he was educated at

Brasenose College, Oxford. But near the end of the account, allusion is made to his studies at Cambridge, where, according to Malone, John Florio was his servitor. In Donne's poems (and Donne, too, studied at Oxford and Cambridge both) there is an epistolary sonnet to "Mr. B. B.," then a student at Cambridge, and apparently a poet. Can this be our old friend Barnes? Perhaps some of your correspondents may be able to answer this question. I do not remember reading of any acquaintance between the two poets. G.

NEW JERSEY.

Quincette.—A late number of the *Philadelphia Record* speaks of the *quincette*, a kind of fruit intermediate between the pear and the quince. Can any of your correspondents tell us anything about this novelty? Is there really such a fruit?

S. A. Pond.

PHILADELPHIA.

Alexander and Apelles. — Did "Alexander the Great" order *Apelles* to paint his portrait with his hand covering a scar upon his *forehead*, if so why and who is the author or historian recording fact—*state history* and page.

J. B. PRICE.

JEFFERSON CITY, MO.

COMMUNICATIONS.

Rice at Weddings (Vol. iv. p. 292).—"When the wedding breakfast is nearly over, the friends take up their position at the door of the house, and lie in wait for the young couple. Their appearance is the signal for cheers, and then down falls on their heads, in their necks, on their backs, a shower of *rice*, and of all the old slippers that are to be found in the house. Parents, friends, guests, servants, neighbors all join in the fun. On the part of the parents, this old customs means: 'Ah! rascal, you are taking away my daughter! There, take that!' * * * Of course the origin of this custom must be looked for a little further. The *rice* is the symbol of *plenty*." "John Bull and his Island," Chap. iv.

Discoveries by Accident (Vol. iv, p. 272).—*Satin.*—The word "satin," which in the original was applied to all silk stuffs in general, has, since the last century, been used to designate only tissues which present a lustred surface.

The discovery of this particular brilliant stuff was accidental. Octavia Mai, a silk weaver, finding business very dull, and not knowing what to invent to give a new impulse to the trade, was one day pacing to and fro before his loom. Every time he passed the machine, with no definite object in view, he pulled little threads from the warp and put them to his mouth, which soon after he spat out. Later on he found the little ball of silk on the floor of his workshop, and, attracted by the brilliant appearance of the threads, he repeated the experiment, and by using certain mucilaginous preparations, succeeded in giving satin to the world.

"If the law of gravitation was discovered by an apple falling, if the escaping of steam from the spout of a tea kettle first suggested the steam engine, the discovery of the kaolin which makes the finest china in the world to-day is no less strange and interesting," says a correspondent of the *Brooklyn Eagle*. "Mme. Darnet, the wife of a country doctor in St. Yrieix, Department of Haute Vienne, according to French custom, took some clothes that she intended to wash down to the bank of a little stream. The earth where she placed the garments was very white, but recent rains had made the white, chalky substance quite soft. She found, in washing the garments next the ground, that some of the earth adhered to the clothes and in washing it off she found that it was almost as good as soap and greatly facilitated the removal of all kinds of dirt. Overjoyed with her discovery, she hastened to inform her husband that she had found a soap mine. The doctor, her husband, was a very good chemist and after a careful analysis of the earth pronounced the one word that France was longing to hear—kaolin. He straightway charged his wife to guard her secret and sought to buy the land. But the discovery leaked out and real estate rose enormously in that vicinity and it is doubtful whether Mme. Darnet was

rewarded for her wonderful find. This event occurred somewhere about the year 1760, about the same time the royal porcelain factory was removed from St. Cloud to Sèvres, where it has since remained, and the St. Yrieix kaolin took the place of the clay brought from China, England and elsewhere. China factories now began to be established at Paris, Limoges and Bordeaux. Among the different manufacturers was Mr. Jean Pouyat, who first began at Paris, but finding the transport of clay very costly—water communication was impossible and the railroads were unknown—he removed his factory to Limoges, a city not far from the mine, and established there a factory which has stood for more than a century and a quarter. Monarchies, revolutions, dictatorships, communes, empires and republics have come and gone, but through all of the political vicissitudes experienced by the country the house of Pouyat has stood and still stands a wonder among the landmarks in the history not only of china manufacture, but of France herself. The work of such a factory as that of Mr. Pouyat is like an army carefully divided among modelers, designers, decorators, potters, fireman, etc. As the factory has obtained kaolin mines no expense is spared in the first essential to good china, viz., good clay. It is not surprising under such circumstances to note that there has hardly been an exhibition for the last fifty years at which the house of Pouyat has not carried off a prize. Some one has said that 'there is a civilizing effect in good china.' I, for one, firmly believe it, and as I look over the Custom House reports I am happy to note that over two-thirds of all the china manufactured at Limoges finds its way to the United States."

Rise (Vol. iv, p. 286).—*Rise*, meaning rising ground, is a very common word both in England and Scotland, and is pronounced exactly as it is written. No one ever heard it pronounced *rice* in Britain.

WASHINGTON, D. C. J. H.

J. H. makes the *ex cathedra* assertion that "nobody ever heard the noun *rise* pronounced like *rice* in Britain."

If he will examine the dictionaries he will find himself again in the wrong. It is pronounced *rice* by Sheridan, Walker, Jones, Fulton and Knight, Jameson and Smart (all British, and all so cited in Worcester's "Quarto Dict."), while it is pronounced *rize* by Perry, Enfield, Phelp, Knowles, Ogilvie and Cull. Cooley pronounces it *rice*, and he is British, too. Other authorities for the pronunciation of the noun *rise* like the word *rice*, are Worcester, Webster, Warman, Phyfe, Williams' "German Dict." (London). It is pronounced *rize* by Haldeman, Nuttall (English), Millhouse's "Ital. Dict." (London). G.

NEW JERSEY.

Walker says of this noun: "This word very properly takes the pure sound of *s* to distinguish it from the verb, but does not adhere to this distinction so inviolably as the nouns *use*, *excuse*, etc., for we sometimes hear 'the *rise* and fall of the Roman empire,' 'the *rise* and fall of provisions,' etc., with the *s* like *z*. The pure *s*, however, is more agreeable to analogy, and ought to be scrupulously preserved in these phrases by all correct speakers" (quoted in "Worcester's Quarto").

The pronunciation of this noun with the sound of *rice* is preferred in the manuals of Soule and Wheeler, and by J. W. Abernethy; the sound *rize* is given in the "Encyclopædic Dictionary" (English).

J. H. tells us that there are no upland meadows in Britain. Stormonth's larger dictionary says, "Meadow, *n.*, land affording hay; flat gray land." Skeat says, "A grass-field, pasture-ground; so called because mowed." There is actually a place called *High Meadow* in Gloucestershire (see "Bartholomew's Gazetteer"); also a *Highmead* in Cardiganshire. P. R. E.

Halévy (Vol. iv, p. 287).—I am no Semitic scholar, but I am informed by a very intelligent Jewish gentleman that Halévy, or Hallevi, stands for the Hebrew *Ha-levi*, which signifies "the Levite."

N. P. NORCROSS.

PHILADELPHIA, PA.

Lost Rivers.—In Asia Minor one of the rivers on the route of the Meisina Railway extension pierces a hill by a natural tunnel. A little S. of Seleucia, in Asia Minor, another river flows through an artificial tunnel which would appear to have been constructed before 300 A.D. (Art. "Tunnelling," in "Encyc. Brit.")

D. D. T.

Runcible (Vol. iv, p. 251).—Why should not the owl, being an Athenian bird, follow the old Athenian custom, and eat quince at his wedding?

R. P. D.

BOSTON, MASS.

Lanthony Abbey (Vol. iv, p. 269).—By a curious and unexplainable freak, I wrote you that this old abbey was Cistercian; but every antiquarian knows that it was a house of the Canons Regular of St. Augustine. *Lanthony Priory*, at Gloucester, was a cell, or offshoot of the older house, and it appears in later times to have eclipsed the mother-house in fame and extent. Gloucestershire has always been famous for its cheese, and it seems likely that *Lanthony cheese* may have come, at least in part from Gloucester.

SERRO.

VERMONT.

Tawny.—I remember in New England, many years ago, the school-boys used the word *tawny*, for "little." The Gypsy words *tawni* and *tani*, mean "little," "young," according to Leland's "Glossary." Variant forms in New England were *tonty*, *teenty*, *teenty-tonty* and *teeny*, which last seems kindred to *tiny*. G.

NEW JERSEY.

Creek (Vol. iii, p. 213).—The use of this word in the sense of a small river is certainly American rather than English. In New England it is extremely rare. There is an Otter creek in Vermont, and, at least in books, the Pequannock river in Conneticut is sometimes called Pequannock creek. There are many streams called creeks in Australia, chiefly, it would appear, such as dry up in the hot season.

Fall for Autumn (Vol. iv, p. 240).—In a little poem on "Affliction," Vaughan, the silurist, speaking of the flowers, says:

> "The *fall* is fair, even to desire,
> Where in their sweetness all expire."

I am not quite sure, however, that *fall* here means autumn.

L. M. N.

PIQUA, O.

French for "Home" (Vol. iii, p. 259).—The following needs no comment: "A few days before he (an English school friend) had insisted upon our tasting all the nice things that came from his home. Home! This is a word that our language lacks. It is true we have *foyer*, but it is a word used chiefly in the elevated style, while in England there exists not a man, however lowly, but possessed of a heart to feel and love, who is not a little moved by the word *home*. This may be to a certain extent explained by the fact that every Englishman has his own little house, and that the climate, which does not foster open-air pleasures, makes the intimate joys of the fireside better appreciated. Go and try to feel poetically inspired over the subject of the domestic hearth, when you live on a fifth-floor back! "John Bull and his Island," Chap. ii.

Pillars of the Church (Vol. i, pp. 43, 120).—In the Aramaic language, spoken in Palestine in early Christian times, *necib* means a *pillar* (as in the name of the city of Nisibis, or Nisibin). But in the Old Testament *necib* (according to Wellhausen) means also *a governor* (1 Sam. xiii, 3, mistranslated *garrison* in both English versions). Were not the pillar-apostles governors of the church? This figure of speech thus appears to be much older than the apostles' times.

N. S. S.

GERMANTOWN, PA.

Nicker (Vol. iv, pp. 228, 286).—With this word compare the Latin *nux*, *nucis*, a nut; also *Nicobar*, the land of nuts (Vol. iv, p. 285). IPSICO.

PHILADELPHIA, PA.

Odd Statistics.—"Did you ever think how many male and female ancestors were required to bring you into the world?" says a correspondent of a daily paper. "First, it was necessary that you should have a father and mother—that makes two human beings. Again, each of them must have had a father and mother—making eight more human beings. So on we go back to the time of Jesus Christ—56 generations. The calculation thus resulting shows that 139,235,017,489,534,976 births must have taken place in order to bring you into this world! You, who read these lines. All this since the birth of Christ. Not since the beginning of time. According to Proctor, if from a single pair, for 5000 years, each husband and wife had married at 21 years of age and there had been no deaths, the population of the earth would be 2,199,915 followed by 144 ciphers. It would require to hold this population a number of worlds the size of this, equal to 3,166,526 followed by 125 ciphers. The human mind shrinks in contemplating such immense numbers.

"Did you ever make a calculation of the number of people that have inhabited this globe since the beginning of time? At the present time it is believed that there are 1,400,000,000 human beings on our globe; but let us suppose there has been an average of 900,000,000 living at one time since the creation. To give room for any possible doubt as to the average length of life, we will put it down at fifty years. (It may have been longer than that during Bible times; it has been much shorter, however, since.) With the average length of life, reckoned as above, we have had two generations of 900,000,000 each every century for the past 6000 years. Taking this for granted, we have had about 66,627,843,237,075,256 inhabitants on this globe since the beginning of time.

"It will be perceived that our earth is a vast cemetery. On each rood of it 1283 human beings have found a burial place. A rood being scarcely sufficient for 10 graves, each grave must contain the remains of 129 persons. The whole surface of the globe, if all people bury within the earth as we do, has been dug over 120 times in order to get room for burial places.

"It has been computed that between 36,000,000 and 37,000,000 babies are born into the world each year. The rate of birth is, therefore, about seventy a minute, or rather more than one for every beat of the clock. With the one-a-minute calculation every one is familiar, but it is not every one who stops to calculate what this means when it comes to a year's supply. And it will, probably, therefore, startle a good many persons to find that could the infants of a year be ranged in a line in cradles seven deep they would go around the globe."

PHILO.

NEW YORK CITY.

The Angelus (Vol. iv, p. 219).—*Poetical Allusions and Hymn.*—

"When the *Angelus* is ringing,
Near the convent will you walk,
And recall the choral singing
Which brought angels down our talk?
Spirit-shriven
I viewed heaven,
Till you smiled, 'Is earth unclean,
Sweetest eyes, were ever seen?'"

(Mrs. Browning's "Catarina to Camoens," 11th st.)

"And when once more within Papimo's wall,
And seated on the throne in his great hall,
He heard the *Angelus* from convent towers,
As if the better world conversed with ours."

(Longfellow, "Wayside Inn," King Robert of Sicily.")

"The long straight line of the highway,
The distant town which seems so near,
The peasants in the fields that stay
Their toil to cross themselves and pray,
When from the belfry at midday
The *Angelus* they hear."

(Longfellow's "Castles in Spain.")

HYMN.

"At morn—at noon—at midnight dim—
Maria! thou hast heard my hymn!
In joy and woe—in good and ill—
Mother of God, be with me still!
When the hours flew brightly by,
And not a cloud obscured the sky,
My soul, lest it should truant be,
Thy grace did guide to thine and thee,
Now, when storms of Fate o'ercast
Darkly my Present and my Past,
Let my Future radiant shine
With sweet hopes of thee and thine!"

(Edgar A. Poe.)

W. L.

HARTFORD, CONN.

Wroth Silver.—The ancient custom of the payment of wroth silver, as it is called, to the Duke of Buccleuch, was observed on Monday, November 12 last, at Knightlaw Hill, a tumulus by the side of the road between Rugby and Coventry, England. It is thus described:

The dues are payable by certain parishes in the county of Warwick, and range from a few half-pence to between two and three shillings each, and the penalty for non-payment at the time and place appointed is a fine of twenty shillings for every penny, or the forfeiture of a white bull with red nose and ears. The amount has to be thrown into a hollow stone standing on Knightlaw Hill in the presence of the duke's agent, who calls out the parishes in their order. The Duke of Buccleuch was represented by Mr. Fletcher, from the estate office at Dunchurch, and some thirty persons, chiefly visitors from Coventry and Rugby, who attended out of curiosity, were present. Sixteen parishes failed to send representatives or pay the money, and whether they will be mulcted in the penalties, which have never been enforced in the memory of man, remains to be seen. Afterwards the company adjourned to an inn in the adjoining village of Stratford-on-Dunsmore, where in further pursuance of the time-honored custom the parish representatives who did attend were entertained to a substantial breakfast at the expense of the duke, whose health was afterwards drunk in glasses of rum and milk, the prescribed beverage upon this occasion. It is needless to say that the custom is by no means a profitable one for the noble landlord. * * *

PHILADELPHIA, PA.

Poke O' Moonshine (Vol. iv, p. 287).—There is a place called Poke O' Moonshine in the Adirondacks, for which see any guide-book. I believe that in this case *poke* means *bag;* a bag of moonshine is the outcome of a find of fairy gold in the nursery tales. In my childish days "poke o' moonshine," to the best of my recollection, meant a source of groundless dread, a harmless thing that was foolishly dreaded.

BALBUS.

NEW JERSEY.

Curiosities of Advertising (Vol. ii, p. 156).—I send the following additional curiosities:

"Eau de cologne water" and "gants de Suede gloves" are luxuries which we are told may be ours at "ruinously low prices." A Chinese laundryman will "wash and iron a collar with a cape for two cents," and will sell "tea and coffee at equally low rates."

A safe company wishes a traveling agent, "28 x 18 x 8"—dimensions which are hard to find among men capable of traveling and carrying sample safes about the country with them, and for whom it is therefore considered necessary to advertise.

"A talented, intelligent young man of many years' experience wishes a position in a saloon as a liquor blender."

A keeper of a boarding-house wishes to rent a "room to a gentleman, large, airy and square."

Among the "rooms to rent" is also found a companion advertisement to the famous one which announced that "two sisters want washing," since a too hasty landlady is responsible for the alluring statement that she has "a handsome room, with bath for two."

It was possibly a printer's error that was responsible for the naïve announcement that "Mme. Blank has for rent a room for a single gentleman; beard very moderate."

The landlord who advertises a flat, "with all the modern improvements, no children," demonstrates that he does not know what "all modern improvements" are; and may be set down as being fully as untrustworthy as the person who wishes to sell "an enormously profitable business for a mere song."

"No bargains at this store," is candid, but sensational; and one may reasonably distrust the coal dealer who asserts in big black letters that his "tons weigh 2000 pounds" and that his "coal gives out heat."

"Misfits bought and sold" strikes the reader as a foolish bit of candor on the part of the advertising tailor, and when we read that "we cannot begin to supply the demand for our $5 pants" one begins to wonder why "we" advertise.

A firm on the Bowery wants a "putter-on

at good wages." A facetious young stenographer, "who dots his i's and crosses his t's," and who wants a place in a large business house, is equalled only by the watchman out of employment, to whom "wages and sleep are no object."

A physician advertises for an "office boy who can drive." A person who does not give his business wishes to employ a good, steady man who has $200, at $12 a month. An author of "standing" will "write a book on any subject, for anybody, for moderate pay." P. P.

BOSTON, MASS.

Shakespeare and Irving.—In the room of the house at Stratford-on-Avon in which Shakespeare was born there is a framed autograph production of Washington Irving's which illustrates the growth of some well-known lines. This is a copy of Irving's first attempt at celebrating in verse the birthplace of Shakespeare:

Great Shakespeare's b
[Then a line is wholly erased.]
The house of Shakespeare's birth we here may see,
That of his death we find no trace,
Vain the inquiry, for Immortal he.

Beneath the above failure Irving happily wrote this:

Of mighty Shakespeare's birth the house we see;
That where he died in vain to find we try;
Useless the search, for all Immortal, he;
And those who are immortal never die.

This is historically correct. The little dwelling so famous as Shakespeare's birthplace is standing. The house in which he passed his last years and died became the property of the Rev. Mr. Gastrell, who cut down and burned the old mulberry tree planted by the "Immortal" hand, and razed the house more than a century ago.

Duke of York (Vol. iv, p. 268).—The dukedom of York has been held only by princes in line of succession to the throne. Prince Alfred was not created a peer until after the birth of both of the Prince of Wales' sons; being thus taken out of the line of succession, the dukedom of York could hardly be bestowed upon him.

R. G. B.

A Curious Slav Custom.—"Between fifty and sixty Slav women were thrown in the Shamokin creek on the evening of April 9 last," says the *N. Y. World*, "by the angry miners at Hickory Ridge and kept there until thoroughly exhausted. Many savage struggles occurred between the men and women, and while none were fatally injured dozens will feel for weeks the effects of the fight. The Slavs have a peculiar custom amounting to a religious duty of throwing water on people for two days after Easter. They think it bad luck for the thrower to fail in an attempt to cover the victim with water, and that, if successful, both will be blessed.

"No matter who passed along the highway the Slavs at Hickory Ridge hurled the water at them. As each year passed the American miners would be greeted by buckets of water in the face as they emerged from the mines. Of course fights occurred when the men threw the water, but the miners were too chivalrous to battle with women. Yesterday the miners heard of an attempt by the women to duck Holden Chester, Jr., and William Rhinehart, two of the bosses. It was decided on quitting work last evening that if any of the men were attacked they would duck all the Slav women in the hamlet.

"The whistle sounded 'all home' at six o'clock, and when the first four men gained the earth's surface they were almost drowned with water from the buckets of a score of women. The angry miners were reinforced, and while a dozen of them rushed upon the women and dragged them to the creek another squad went into every house in the hamlet in search of Slav women. The fight that ensued was very exciting and the scene a strange one. In a short time the creek was filled with struggling women, while the banks were lined with hundreds of miners and English-speaking residents. As each woman would climb the bank, some workman would rush at her and on picking up the woman in his arms throw her back in the swift-running stream. Great care was taken that none of the women would drown, although quite a number fainted.

"The Slav men were not strong enough to show fight and remained maddened

spectators from a distance. When the invasion of the hamlet occurred three of the women armed themselves with weapons and rushed from house to house shrieking for their sisters to band and drive the men back. The Slavs are enraged over the affair and threaten vengeance."

Madstone (Vol. iv, p. 282).—I recall having seen a madstone in 1866, in the possession of Mr. Charles Sauter, a resident of Bloom, Cook county, Ill. It was an ordinary-looking mineral, having an appearance resembling that of *novaculite*, but I do not know its composition. At the time I saw the stone, it was in use upon a wound made by the teeth of a dog alleged to have been rabid. The stone was moistened in warm water and applied to the lacerated surface to which it clung for some time, finally dropping off. After it had dropped off it was cleansed in hot water, dried and again applied. This time it remained not longer than a minute. The process was repeated until the stone refused to adhere. The recovery of the boy was not followed by any symptoms of hydrophobia. The stone had been in Mr. Sauter's family for many years, and, I believe, came from Germany. Without expressing any personal opinion concerning its efficacy, I was told by a local physician that he had never known of a case of rabies to develop after the stone had been used. I mention only what I saw of the stone and the method of application in the case above described. Whether or not the dog that bit the boy was mad *Deus cognoscat, non ego.*

TROIS ETOILES.

PHILADELPHIA, PA.

Famous Poems (Vol. iv, p. 280).—General W. H. Lytle did not write "I Am Dying, Egypt, Dying," the night before his own death; I know that the popular belief is that he did, but I lately had in my possession a Southern paper bearing date of October, 1862, in which the poem appeared. Mr. O. J. Victor, editor of the *Cosmopolitan Art Journal*, published the poem in that paper in 1859, and writes that he thinks it appeared in the Cincinnati *Commercial* in 1856.

R. G. B.

NEW YORK CITY.

Hissing.—A grave professor of moral science, M. Arthur Desjardins, has been lecturing at the Paris Institute on a subject of which the connection with ethics may not be very obvious at first sight—that is to say, Hissing. M. Desjardins holds that the invention goes back to the most remote antiquity, and was nearly contemporaneous with the dramatic art itself; although whether it was applied to the very first piece on record appeared to have escaped the researches of the learned professor. At any rate, he seems to have proved that the expression of feelings which man shares with the goose is, for some reason or other, the natural way of displaying contempt or disgust. Whether the reason is that such emotions are only proper to a goose we will not venture to say.

A commentator on the lecture considers that a hiss delivered in public by M. Sarcey would be of far more weight than all that distinguished critic's most carefully weighed written opinions, and suggests that special hisses should signify special criticisms, so that a first-night audience might not have to wait till next morning to know what was bad about a scene or an actor, and why.

It is deplored that the hiss has well-nigh gone completely out of fashion in the Parisian theatres, and has transferred its services to political meetings—which proves how far is French civilization behind ours.

Even at political meetings we have advanced many grades of development beyond the simple elementary hiss, and have substituted for the goose of antiquity an entire menagerie. Probably in due time the whole business will be done by machinery, as is already very commonly the case with applause—human applause, we mean, and not salvoes of steam-whistles, according to the American fashion. M. Desjardins appears to have no more than touched the skirts of a subject of which the history seems to be even still in its childishness—of course we mean its infancy.

P. C. TOPHAM.

BOSTON, MASS.

On the Score (Vol. iv, p. 299).—My friend J. H. thinks that the poet says the parrots "go to man's credit." Credit

with whom? Did man furnish parrots to anybody? If so, they may have gone to man's credit. The view already suggested (Vol. iv, p. 118) that parrots *go in debt* to man for an accomplishment seems to be open to no formidable objection. G.

NEW JERSEY.

Mysterious Music of the Pascagoula (Vol. iii, p. 80; Vol. iv, p. 152).—A remarkable sound is given out by the waters at the mouth of Pascagoula river, in Mississippi, which is described by a person whose attention was called to it by a fisherman, who said it was "the spirits singing under the water." It is a roaring, murmuring sound, which rises to a maximum and then slowly decreases.—*Philadelphia Record, April 11.*

Lender (Vol. iv, p. 270). — The ancient Irish people wore shirts, or kilts, of wool or linen called *lenn*, in the plural *lenna;* they are described in the "Encyc. Britannica," Art. "Ireland," by W. K. Sullivan, in the very interesting section on Irish social life in the Middle Ages.

R. SCOTT SULLIVAN.

NEW YORK.

Robert Merry (Vol. iv, p. 283).—As Robert Merry died in 1798, he could have had nothing to do with "Robert Merry's Museum," which Mr. Goodrich edited from 1841 to 1851. R. G. B.

NEW YORK CITY.

Della Cruscans (Vol. iv, p. 270). —Robert Merry, in 1791, married Ann Brunton, an actress (sister of Louisa Brunton, Countess of Craven). He lived with his wife in Paris for some time; when their means were exhausted, they came to this country, landing in New York on October 19, 1796. Mrs. Merry appeared in Philadelphia December 5. Mr. Merry died December 24, 1798, probably in Philadelphia. In 1803, Mrs. Merry married Thomas Wignell, the Philadelphia manager, who soon died; in 1806, she married William Warren, and, in 1812, became the mother of the famous Boston comedian of the same name.

NEW YORK CITY. R. G. B.

Lia Fail (Vol. i, pp. 88, 117).—Baring-Gould ("Legends of the Patriarchs and Prophets," ed. 1872, p. 220) says, in his account of Jacob: "Of these stones, this is the history. They were twelve in number, and Adam had set them up as an altar. On them Abel had offered his sacrifice; the Deluge had thrown them down, but Noah reared them once more. They had been again overthrown, but Abraham set them in their places and of them built the altar on which to sacrifice Isaac. These twelve stones Jacob now found, and he placed them under his head as a pillow. But a great wonder was wrought, and in the morning the twelve stones had melted together into one stone. * * * The stone may now be seen in Westminster Abbey."

R. G. B.

NEW YORK CITY.

Napoleon and the Bees (Vol. iv, p. 285).—Hargreave Jennings, whom I have often enough quoted, says ("The Rosicrucians, their Rites and Mysteries," 2d ed., pp. 45 and 47): "Of the figure of the Fleur-de-Luce, Fleur-de-Lis, the following may be remarked: On its sublime, abstract side, it is the symbol of the mighty self-producing, self-begetting generative power deified in many myths." Thus he indicates that the Bourbon lilies are really bees, and the bees really scarabs, and the scarabs really lice, and that lice, though so mean in themselves, "implied the beginning of all sublunary things."

A Bible given to Charles II of France in 869 has a miniature of this monarch and his court; his throne is terminated by three flowers of the form "fleurs-de-lis sans pied." The lilies did not appear in the French arms until the time of Philip Augustus, 1165–1223.

R. G. B.

NEW YORK CITY.

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